LIVES

OF THE MOST EMINENT

PAINTERS, SCULPTORS,

AND

ARCHITECTS:

TRANSLATED FROM THE ITALIAN OF

GIORGIO VASARI.

WITH NOTES AND ILLUSTRATIONS CHIEFLY SELECTED FROM VARIOUS COMMENTATORS.

BY

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TABLE OF CONTENTS.

PART SECOND—*continued.*

	Page
Antonio Filarete and Simone	1
Giuliano da Maiano	8
Piero della Francesca	13
Fra Giovanni da Fiesole	24
Leon Batista Alberti	40
Lazzaro Vasari	49
Antonello of Messina	55
Alesso Baldovinetti	64
Vellano of Padua	69
Fra Filippo Lippi	73
Paolo Romano and Maestro Mino	87
Chimenti Camicia	89
Baccio Pintelli	91
Andrea dal Castagno	93
Gentile de Fabriano and Vittore Pisanello	105
Pesello and Francesco Peselli	112
Benozzo Gozzoli	115
Francesco di Giorgio and Lorenzo Vecchietti	122
Galasso Galassi	126
Rossellino and Bernardo	128
Desiderio da Settignano	135
Mino da Fiesole	139
Lorenzo Costa	147
Ercole Ferrarese	152

Page

Jacopo Bellini and his Sons 156
Cosimo Rosselli 173
Cecca 179
Don Bartolommeo 187
Gherardo 197
Domenico Ghirlandajo 200
Antonio and Piero Pollaiuolo 220
Sandro Botticelli 231
Benedetto da Maiano 240
Andrea Verocchio 249
Andrea Mantegna 262
Filippo Lippi 274
Bernardino Pinturicchio 285
Francesco Francia 294
Pietro Perugino 306
Vittore Scarpaccia 329
Jacopo 344
Luca Signorelli 347

PART THIRD.

Introduction to Third Part 357
Leonardo da Vinci 366
Giorgione 394
Antonio da Correggio 402
Piero di Cosimo 412
Bramante 426
Fra Bartolommeo di San Marco . . . 445
Mariotto Albertinelli 463
Raffaellino del Garbo 473
Torrigiano 480
Giuliano and Antonio da San Gallo . . . 489

LIVES

OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS.

THE FLORENTINE SCULPTORS—ANTONIO FILARETE* AND SIMONE.

[FLOURISHED DURING THE MIDDLE OF THE FIFTEENTH CENTURY.]

If Pope Eugenius IV. had used greater diligence in seeking for eminent masters to execute the work, when he resolved to construct the bronze door for San Pietro in Rome (and he might at that time have very easily found such, since Filippo di Ser Brunellesco, Donato, and other excellent artists were then living), that undertaking would not have been conducted in the unhappy manner which we now see it exhibit.† But perhaps it happened to him, as it very frequently does happen to the greater number of princes, who are either not conversant with works of that kind, or who take very little pleasure in them. If, however, these princes would consider how important it is that due regard should be paid to the selection of eminent masters for the execution of public works, on account of the fame that accrues from such, neither they nor their ministers would certainly be so negligent as they are; for whoever permits himself to make choice of inferior and incapable artists, will assure but a short life either to his works or his fame; besides which, he does injury to the public and to the age in which he is born, seeing that all who come after, will infallibly believe that if better masters had been to be found at that period, the prince would rather have

* His name was Antonio Averlino, or Averulino, as will be seen in a subsequent note. The Greek compound, "Filarete," appears to have been one of the bye-names so frequently attached in those days to the true names of artists.

† To the lamentations of Vasari, Bottari adds the following—"So many admirable works, executed by eminent men, that were formerly in San Pietro, have been removed, and yet this door, which for many reasons deserved to be destroyed, is permitted to retain its place."

availed himself of their services than of those of the incapable and inferior artists employed.

When Pope Eugenius IV. was raised to the pontifical throne, in the year 1431, and heard that the Florentines were causing the doors of San Giovanni to be executed by Lorenzo Ghiberti,* the thought occurred to him of making one of the doors of San Pietro of bronze, in like manner.† But as Eugenius did not himself understand works of that kind, he confided the care of the matter to his ministers, with whom Antonio Filarete, then very young, and Simone, the brother of Donato, both Florentine sculptors, had so much interest, that the work was entrusted to them. They commenced it accordingly, and after having laboured twelve years, the door was completed; for although Pope Eugenius fled from Rome, and was long much perplexed by the councils,‡ yet those who had the care of San Pietro, took such precautions that the work was not abandoned. Filarete divided the bassi-rilievi of the door into two simple compartments only, placing two upright figures in each compartment, the Saviour and the Madonna being in the upper division, with St. Peter and St. Paul below. At the foot of St. Peter is the kneeling figure of Pope Eugenius, a portrait from the life: there is also a small historical scene beneath each figure, pourtraying an event from the

* Ghiberti had already completed the north door, and was then working at that which was placed opposite to the cathedral.

† The Florentine commentators remark, that there are certain stories relating to the Councils of Ferrara and Florence on the bronze door executed by order of Eugenius, and which must therefore have been made subsequently to the year 1459; but the German translation of Vasari has a note to the following effect. In the Augusterium of Dresden is a small copy in bronze of the equestrian statue of Marcus Aurelius, which bears the following inscription: *Antonius Averlinus architectus hanc ut vulgo fertur Commodi Antonini Augusti æneam statuam simulque equum ipsum effinxit ex eadem ejus statua quæ nunc servatur apud S. Johannem Lateranum quo tempore jussu Eugenii quarti fabricatus est Romæ aneas . . Templi S. Petri . . . quæ quidem . . . ipsa dona dat Petro Medici viro innocentissimo optimoque civi Anno a natalli (?) Christiano* MCCCCLXV. Pope Eugenius occupied the papal throne till the year 1447; there cannot therefore be a doubt that the door was executed between 1439 and 1447. The small bronze statue of the Augusterium belongs to the same period. See the *Kunstblatt* for 1826, p. 371; see also the Catalogue of the Royal Collection of Antiquities in Dresden for the year 1833, p. 17.

‡ We are here to understand the Council of Basle (1439) only from which this pontiff suffered very serious vexations.

life of the saint above. Under St. Peter is his crucifixion; under St. Paul, his decapitation; while certain events from the lives of the Saviour and the Madonna are in like manner represented beneath their figures.* On the lower part of the inside of the door, Antonio took it into his head to execute a small relief in bronze, representing Simone and himself with all their disciples going to amuse themselves in a vineyard, and having with them an ass loaded with the requisites for a feast. These masters were not constantly occupied with this door during the whole twelve years: within that period they also constructed certain sepulchral monuments of marble for different popes and cardinals in San Pietro; all of which have been destroyed in the erection of the new church.

When these works were completed, Antonio was invited to Milan by the Duke Francesco Sforza, then Gonfaloniere of Holy Church, who had seen his works in Rome. Here he was commissioned to erect the hospital for the poor (Albergo de' Poveri di Dio), a refuge intended for the sick, both men and women, as well as for helpless innocents not legitimately born:† and this work Antonio accomplished after his own design. The division of the building set

* The stories beneath the figures of the Saviour and Madonna do not represent events of their lives, but the coronation of the Emperor Sigismond by Pope Eugenius, and the audience given by the same pontiff to certain ambassadors from the East. Beneath the figures of St. Peter and St. Paul are also stories from the life of Pope Eugenius, and then follow the martyrdom of the two saints. This door, rudely engraved by Ciampini, *Vetera Monim.* vol. i. p. 44, plate 19, and again by Giustiniani, in his *Descrizione del Concilio Fiorentino*, has been much more perfectly represented in the twentieth plate of the *Basilica Vaticana Illustrata*, lately published. In the story representing the decapitation of St. Paul, Filarete has inscribed his own name thus:—Opus Antonii de Florentia. Good engravings of this door are also to be found in the works of Pistolesi, and there is a circumstantial description of it in Platner and Bunsen's *Beschreibung der Stadt, Rom.* p. 171.

† The Canon Della Torre, in his description of Milan, attributes the architecture of this hospital to Bramante; but it is known that Bramante was but thirteen years old when the building was erected, and Piacenza, a most competent authority, declares, in his notes to Baldinucci, that the work is due to Filarete. For the part really taken in it by this architect, as well as for the dates when the respective portions of the fabric were completed, and other details, the reader is referred to the *Guida di Milano e suo Territorio*, published for the use of the Scientific Association at the meeting held in that city in 1844, vol. ii., pp. 407, 408.

apart for men has an extent of 160 braccia in all directions the structure being in the form of a cross: that for the women is of equal size. The width is 16 braccia, and in the four squares, enclosed by the crosses of each of these divisions, are four courts, around which are galleries with rooms for the use of the director, the officials, the servants, and the nurses of the hospital, all very commodious. On one side, moreover, is a stream of running water for the service of the hospital and for grinding corn, to the no small benefit and convenience of the institution, as every one will easily perceive. Between the two divisions of the hospital is a cloister, the extent of which is 80 braccia on the one side, and 160 on the other. In the midst of this cloister is the church, so contrived as to serve for both divisions; and, to sum up all in few words, the building is so well constructed and arranged, that I do not believe the like of it can be found in all Europe. The first stone of this fabric was laid, as appears from what we find recorded by Filarete himself, with the ceremony of a solemn procession of all the clergy of Milan, in the presence of the Duke Francesco Sforza and in that of the Lady Bianca Maria, accompanied by all their children; the Marquis of Mantua, the ambassador of the King of Arragon, with many other nobles being also present. On the first stone laid in the foundation, as well as on the coins, were the following words:—

"*Franciscus Sfortia Dux* III, *qui amissum per præcessorum obitum urbis imperium recuperavit, hoc munus Christi pauperibus dedit fundavitque* MCCCCLVII. *die* XII *April.*"

These events were afterwards depicted on the portico by Maestro Vincenzio di Zoppa* a Lombard,† because there was not then a better master to be found in those parts. The principal church of Bergamo‡ was likewise a work of

* Or Foppa, as it is written in the *Abecedario*, and as given by Pagave in his notes to the Sienese edition of Vasari, where he adds that the stories here mentioned by Vasari were not painted on the portico, but in two large pictures on canvas, which were placed in the ancient church of the Hospital. The church is now destroyed, and the pictures are lost. Notices of this artist will be found in Passavant, and in the *Kunstblatt* for 1838.

† The Lombard school was at that time in a condition to furnish an abundance of masters.—See Lanzi, *History of Painting* (English Edition), vol. ii., p. 460, *et seq.*

‡ This church was the Duomo; being considered too small, the con-

Antonio Filarete, and was erected by him with no less care and judgment than he had shown in the above-named hospital: and as he also took pleasure in writing, while these works of his were in course of progress, he composed a book, divided into three parts. In the first of these he treats of the measurements of buildings in general, and of all things needful to the erection of different fabrics. In the second he speaks of the methods of building, and of the manner in which a very beautiful and conveniently disposed city might be laid out. In the third, he describes new forms of buildings, wherein he mingles the antique with the modern. The whole work is further divided into twenty-four books, which are all illustrated by drawings from his own hand; but although some things that are good may be found in this work, yet it is for the most part sufficiently ridiculous, and so dull, that perhaps a more stupid book does not exist. It was dedicated by the author to the magnificent Piero di Cosimo de' Medici in the year 1464, and is now in the possession of the most illustrious Signor Duke Cosimo. And of a truth, since Antonio put himself to so much trouble, he might have merited a certain degree of commendation if he had at least recorded some memorials of the masters of his time and of their works; but as there are but very few of these to be found, and those few are scattered without order throughout the book, as they are besides given where they are least required; he has laboured, as the saying is, to make himself the poorer, and to earn the reputation of possessing but little judgment, seeing that he has set himself to meddle with what he did not understand.*

But having said quite enough of Filarete, it is now time

struction of it was for some time suspended: it was subsequently completed after a design of the Cav. Carlo Fontana.

* The Medicean copy of this work is now in the Magliabechiana Library. The initial letters are gilded and illuminated, and in the dedication to Cosimo de' Medici the author expresses himself as follows:—"As the work is, so be pleased to take it; not as from Vitruvius or the other eminent architects, but as from your own Filarete Antonio Averlino, architect of Florence." A later hand has attempted to change the name into *Ausonio Avercimono Faentino*, but the older writing is still visible. A second copy dedicated to Francesco Sforza, is in the *Biblioteca Palatina* of Florence There is some little ingratitude manifest in the judgment pronounced on this work by Vasari, who is certainly indebted to it for much of the information contained in certain parts of his own book.

that I turn to Simone,* the brother of Donato. This master, after completing the door of San Pietro as above-said, constructed the bronze monument of Pope Martin,† also in bronze: he likewise executed some castings which were sent to France, with many others, the fate of which is not known. For the church of the Armenians, beside the mills in the city of Florence, Simone likewise constructed a crucifix of the size of life to be carried in the processions, and this he made of cork-tree, to render it the lighter. In Santa Felicità, Simone executed a figure of the penitent Mary Magdalen, in terra-cotta,‡ the height is three braccia and a half, the proportions are beautiful, and the muscular development is displayed in a manner which proves this master to have been well acquainted with anatomy.§ He also executed a monumental stone in the church of the Servites for the brotherhood of the Annunciation, inlaying the same with a figure in grey and white marble, in the manner of a painting, as we have before said was done by the Sienese Duccio in the Duomo of Siena. This work was highly praised.‖ The bronze grating for the chapel of the girdle¶ in Prato was also by Simone, as was a basso-rilievo placed over the door of the canonicate, and representing the Virgin with two angels. He decorated the chapel of the Trinity in San Francesco in mezzo-rilievo for Messer Giovanni da Riolo;

* In the life of Brunellesco, Vasari speaks of a Simone as the scholar of that master, but does not there call him the brother of Donato: from this and other causes the commentators incline to believe that there were two Florentine sculptors of this name, one of whom they suppose to be the son of Nanni da Fiesole, and a scholar of Ghiberti.

† Pope Martin V. who died in 1431. The bronze monument here alluded to is in the middle aisle of San Giovanni Laterano; and is but slightly raised above the pavement of the church.

‡ The church of St. Basil, belonging to the Armenian monks, having been secularized, the crucifix fell into private hands: it is now on the high altar of the Basilica of San Lorenzo.

§ The fate of this work is not known.

‖ No trace of this work is to be found at the "Nunziata," which is now called San Pierino and is in the Via San Sebastiano.

¶ The documents discovered and published by the author of the *Descrizione della Cattedrale di Prato*, (Prato, 1846, 8vo,) give various details respecting this fine work, but the name of Simone does not appear among those of the masters enumerated in them. See further, *Delle Pitture che adornano la capella del S. Cingolo di M. Virgine alla Cattedrale di Prato.* Prato, 1831.

and for Sigismondo Malatesti, he constructed the chapel of San Sigismondo in the church of San Francesco at Rimini. In this work are numerous elephants cut in marble, that animal being the device of Malatesti. To Messer Bartolommeo Scarnisci, Canon of the chapter of Arezzo, Simone sent the half-length figure of the Virgin in terra-cotta, with the child in her arms, and with angels in mezzo-rilievo, extremely well executed. This work may still be seen in the above-named chapter-house, and is placed against one of the columns.* For the baptismal font of the cathedral of Arezzo,† this master executed certain stories in basso-rilievo, representing the Saviour baptized by St. John ; and in Florence. he constructed the marble monument of Messer Orlando de' Medici, in the church of the Nunziata. Finally, having attained the age of fifty-five, Simone rendered up his spirit to God who gave it ; and no long time after, Filarete, having returned to Rome, died there in his sixty-ninth year, and was buried in the church of the Minerva, where he had caused Giovanni Foccora,‡ a painter in very good repute, to depict the likeness of Pope Eugenius, when he was residing at Rome, in the service of that pontiff. The portrait of Antonio himself may be seen at the commencement of his book, in the part where he treats of the different modes of building, and is by his own hand. The Florentines, Varrone and Niccolo,§ were disciples of this master ; and the marble statue, erected near the Ponte Molle for Pope Pius II.,‖ when he brought the head of Sant' Andrea to Rome, was by these artists. They also restored Tigoli, almost from the foundations, at the command of the same pontiff, and in San Pietro they executed the marble ornament which is above the columns of the chapel wherein the before-mentioned head of Sant' Andrea is preserved, and near to which is the burial place of Pope Pius II., himself. This tomb¶ is by Pasquino

* This work has now disappeared. Ed. Flor. 1832-8.

† In the fifth chapel on the right. Ibid.

‡ In the first edition of Vasari this painter is called *Focchetta.*

§ These artists are both mentioned by Filarete in the MS. above cited, their names occur in a passage wherein he enumerates the masters whom he would have to take part in the erection of his city, which was to be called *Sforziade.*

‖ When Bottari wrote the notes to his edition of Vasari (1759), this statue had already disappeared.

¶ Now in the Church of St. Andrea della Valle, and covered with bassi rilievi in marble. Ed. Flor. 1832-8.

da Montepulciano,* a disciple of Filarete, and Bernardo Ciuffagni, who constructed a marble monument for Gismondo Malatesti in the church of San Francesco at Rimini, and placed on it the likeness of Malatesti, taken from nature. Ciuffagni is moreover said to have produced other works in Lucca and Mantua.

GIULIANO DA MAIANO, SCULPTOR AND ARCHITECT OF FLORENCE.

[BORN 1432—DIED 1490.]

No unimportant error is that committed by fathers of families who refuse to permit the genius of their children to take its free course in their childhood, and will not suffer them to pursue the calling which is most in harmony with their inclinations. To compel the attention of the young towards a study for which they have no inclination, is manifestly to prevent them from ever attaining perfection in any thing; since we almost always find that those who do not take pleasure in their occupation, rarely make great progress in whatever may be the work they undertake. On the other hand, those who follow the bent of their nature, most commonly become excellent in their vocation, and render themselves eminent in the arts to which they devote themselves: a truth which was made clearly manifest in Giuliano Maiano. His father lived for a long time on that part of the heights of Fiesole, which is called Maiano, and there worked at the trade of a stone-cutter; but proceeded eventually to Florence, where he established a shop for the sale of hewn stones, keeping it furnished with such articles as are most frequently liable to be called for suddenly by those who are employed in the fabrication of buildings. While thus dwelling in Florence, there was born to him a son † Giuliano namely; and as in the course of time it appeared to the father that he gave evidence of good ability, the former resolved that he should be made a notary, his own trade of stone-cutting being, as he thought, too laborious and not sufficiently profitable.

* He is mentioned by Filarete as his disciple, in the above-named MS.
† In the year 1432

But this purpose was not carried out, for, although Giuliano went for some time to the grammar-school, his thoughts were never there, and the consequence was that he made no progress whatever; on the contrary, he ran away several times, and showed that his whole heart was given to sculpture; yet he commenced life by working as a joiner, but acquired practice in drawing at the same time. It is said that Giuliano took part in the works of the sacristy of the Nunziata, where, in company with Giusto and Minore, two masters of Tarsia,* he executed the seats of the sacristy, as also those of the choir beside the chapel † with many things in the Abbey of Fiesole and in San Marco. Having acquired a name by these works, it is further said that he was summoned to Pisa, where he executed in the cathedral the seat which stands beside the high altar, whereon the priest, the deacon, and the sub-deacon are seated while the mass is sung. The back of this seat he decorated in tarsia-work, executing figures of the three prophets which are still to be seen there,‡ in tinted and shadowed woods; and while employed on this undertaking, he availed himself of the assistance of Guido del Servellino and Maestro Domenico di Mariotto, joiners of Pisa, whom he so effectually instructed in the art that they afterwards finished the greater part of the choir, executing the carving as well as the Tarsia; but the works of this choir have been completed in our own times, after a much better manner, by the Pisan, Battista del Cervelliera, a truly inventive and ingenious man. But to return to Giuliano, it was by him that the presses of the sacristy of San Marco were made, and these presses were at that time considered most admirable, for the Tarsia and inlaid-work by which they are enriched.

While Giuliano was thus devoting his attention to the labours of Tarsia, Sculpture, and Architecture, the death of Filippo di Ser Brunellesco took place, when the wardens of the works appointed Giuliano to succeed him.§ He there-

* Wood in various colours inlaid was called Tarsia, or Intarsia.

† These Intarsiatura were removed when the choir and chapel were adorned with works in *Pietra dura*, as has been related in the life of Michelozzi.—See vol. i.

‡ This seat still remains.

§ Here Vasari appears to be in error. Filippo dying in 1446 could scarcely have been succeeded by Giuliano, who was then but a youth.

upon encrusted the frieze beneath the vault of the cupola and the frames around the windows with black and white marble. He likewise placed the marble columns in the angles, and to these, Baccio D'Agnolo afterwards added the architrave, frieze, and cornice, as will be related hereafter. It is true that Giuliano designed to erect a different kind of frieze, cornice, and gallery, with a pediment on each of the eight sides of the cupola, as appears from certain designs by his hand, which are preserved in our book; but, pressed by the various labours which occupied him from day to day, he had not time to carry this purpose into effect, and died before it could be executed.

Before this occurred, however, Giuliano had proceeded to Naples, where he constructed the magnificent palace of the Poggio Reale* for king Alfonso, with the beautiful fountains and fine aqueducts which are in the court. In the city itself, likewise, Giuliano designed many splendid fountains, some of which were constructed on the public squares, and others in private houses, but all are of beautiful and fanciful invention. The palace of Poggio Reale was extensively decorated under his care with paintings by Piero del Donzello, and Pòlito his brother;† and for the same king Alfonso, who was then Duke of Calabria, Giuliano da Maiano executed works in sculpture; among which were stories in basso-rilievo for a door in the great hall of the castle of Naples, which was richly adorned by him, both within and without. Giuliano likewise constructed the gate of the castle; this was of marble in the Corinthian order, with an immense number of figures, and to this work he gave the form of a triumphal arch, whereon are represented certain victories gained by that king, with other events of his life, all sculptured in marble.‡ The decorations of the Capuan

* Of the palace of Poggio Reale but few traces now remain: the fountains and aqueducts are also destroyed.—*Masselli.*

† For a short notice of these brothers, Pietro and Pòlito (Ippolito) del Donzello, see Lanzi, *History of Painting*, vol. ii. p. 13, who calls them the relations of Giuliano da Maiano. See further, Dominici, *Vite de Pittori Napolitani.*

‡ Here also Vasari is in error, this arch of triumph having been constructed in 1443, to celebrate the triumphal entry of Alfonso I. into the city. Dominici attributes it to Pietro di Martino of Milan, and the later Florentine editors agree with him in that opinion.

gate* are also the work of Giuliano da Maiano, and here he executed many trophies of war, which are admirably varied and extremely beautiful, insomuch that the master well merited that the king should treat him with great regard, while the liberal manner in which his labours were remunerated by that monarch, enriched both himself and his descendants.

Giuliano had instructed his nephew† Benedetto in the arts of tarsia and architecture; he had also taught him to produce certain works in sculpture, but Benedetto remained in Florence devoting his attention to productions in tarsia, because he thereby made larger gains than could be secured by the other arts; he therefore remained in Florence, as we have said, when Giuliano was invited to Rome by Messer Antonio Rosello, secretary to Paul the Second, whither he instantly repaired, and entered the service of that pontiff. He was then commanded to construct the Colonnade of travertine in the first court of San Pietro; three ranges of columns form this structure; the first is on the ground-floor where are now the signet-office and other chambers appropriated to the public service; the second is over this, where the apartments of the Datary and other prelates are situated, and the third, which is the last, is that wherein are those rooms of the palace which look on the court of San Pietro, the floors and other parts of which Giuliano decorated with gilding and other ornaments. The marble Loggia, from which the pope gives his benediction, was in like manner constructed after the designs of this architect—a very great work, as may be seen even to the present day; but the most admirable and extraordinary of all his works was the palace which he built for pope Paul II., together with the church of San Marco of Rome. In these erections he consumed enormous quantities of travertine, which was excavated, as is said, from certain vine-grounds situated near the arch of Constantine, and had been laid to form buttresses and counterpoises to that part of the Colosseum which is now in ruins, perhaps because the whole building gave way.‡

* "The gate itself may have been erected by Giuliano," remark the Florentine commentators, "but the decorations are the work of other hands."

† Benedetto was the brother and not the nephew of Giuliano.

‡ Bottari remarks that this circumstance gave rise to the tradition that

Giuliano was sent by the same pontiff to the shrine of our Lady of Loretto, where he repaired the foundations, and greatly enlarged the nave of the church, which had previously been very small, and was constructed on rustic pillars of the rudest workmanship. But he did not carry the structure above the point to which the plinth of the earlier building had been raised; having then summoned his nephew Benedetto to his assistance, the latter afterwards erected the cupola, as will be related in due time.* After these things, Giuliano being compelled to return to Naples, there to complete the works already commenced in that city, was employed by the king Alfonso to construct a gate near the castle, and for this there were to be executed more than eighty figures, which Benedetto had to prepare in Florence, but the whole being brought to a stand by the death of the king, that work remained incomplete. Some relics of the figures may still be seen at Florence in the Misericordia, and others were lying, within my own remembrance, near the mill, but I know not where they are now to be found. Before the death of the king, however, Giuliano himself had died in Naples, at the age of seventy, and was honoured with a very sumptuous funeral, the king having caused fifty men to be clothed in mourning, and accompany the artist to his grave. He afterwards ordered a marble monument to be erected to his memory.

Pòlito† continued to pursue the plans marked out by

the western end of the Colosseum was demolished in order to construct the Palace of St. Mark with the spoils. But the destruction of the building at this part occurred much earlier, if we are to believe the writers who treat of the amphitheatre. See, among others, Marangoni, *Anfiteatro Flavio*. Similar reports have obtained currency in respect to the Farnese palace, for the construction of which Paul III. is also accused of despoiling the Colosseum.

* Vasari makes no further mention of this circumstance in his life of Benedetto. A work by the three brothers Maiano—Giovanni, Giuliano, and Benedetto—unknown to Vasari, and rarely named by writers, is the Tabernacle of the Madonna, called dell' Ulivo; it belongs to the nuns of San Vincenzo di Prato, and is near that city. The altar is of marble, and the Virgin who holds the infant in her arms is of unglazed terra-cotta. The reader will find this work fully described in a pamphlet by the Canon Baldanzi, published at Prato in the year 1838, and entitled *La Madonna dell' Ulivo disegnata e descritta*.

† Ippolito del Donzello.

Giuliano, and it was by him that the conduits for the waters of Poggio Reale were completed. Benedetto devoted himself to sculpture; he surpassed his uncle* Giuliano in excellence, as will be related hereafter, and in his youth was the rival of a sculptor of Modena, who worked in terra-cotta, and was called Modanino.† This last-named artist executed a Pietà,‡ for the above-mentioned king Alfonso; it comprised a large number of figures in full relief, formed of terra-cotta coloured; they have extraordinary animation, and the work was placed by the king in the church of Monte Oliveto at Naples, a monastery very highly honoured in that city.§ Among these figures is the portrait of king Alfonso in a kneeling position, and this appears to be really alive, wherefore Modanino was very richly rewarded by the monarch. But when the king had died, as we have said, Polito and Benedetto returned to Florence, where, no long time after, Polito followed Giuliano to another life. The works of these masters were executed about‖ the year 1447.

LIFE OF THE PAINTER, PIERO DELLA FRANCESCA, OF BORGO SAN SEPOLCRO.

[Born in the first years of the fifteenth century,—was still living in 1494.]

UNHAPPY, of a truth, are those who, devoting themselves to laborious studies, in the hope of benefiting others and acquiring fame for themselves, are impeded by infirmities or prevented by death from carrying the works they have commenced to their ultimate perfection. For it sometimes happens, that leaving their labours when all but completed, or in a fair way for the attainment of perfection, the credit

* His brother.

† This is Guido Mazzoni, whom Pomponius Gauricus calls *Guidus Mazon Mutinensis*, and who was called Modanino by his countrymen, from the place of his birth.

‡ The dead Christ in the lap of the Virgin, is so called in Italian art.

§ This work is still at the Monte Oliveto; it is described by Cicognara, who gives a plate containing two of the figures.

‖ Neither the works of Maiano, nor those of the brothers Pietro and Ippolito del Donzello should be assigned to a date *about* 1447. The Neapolitan painters were working after 1481.—*Ed. Flor.* 1849.

of all is usurped by the presumption of those who seek to conceal the skin of the ass beneath the glorious and honoured spoils of the lion. And although time, who is declared to be the father of truth, does sooner or later make the real state of things manifest, yet it is none the less true, that the labourer is, for a certain period, defrauded of the honour which should attach to the works he has performed. Such was the case with Piero della Francesca, of Borgo San Sepolcro,* who, being considered an admirable master in the difficulties of drawing rectilinear bodies, as also well versed in arithmetic and geometry, was nevertheless prevented in his mature age, first by blindness, and finally by the close of his life, from bringing to light the various fruits of his meritorious labours, and the many books written by him, which are still preserved in Borgo, his native place.†

And the man who should have laboured with all his powers to secure the fame and increase the glory of Piero, from whom he had acquired all that he knew, Fra Luca del Borgo namely,—he, on the contrary, envious and malignant, did his utmost to annihilate the name of Piero, his instructor, and sought to arrogate to himself that honour which was due to his teacher alone, publishing, under his own name, all the laborious works of that good old man, who, in addition to the acquirements named above, was highly distinguished in painting also.‡ Piero was born in

* Called also Piero Borghese, from the place of his birth.

† It has been asserted that various MSS. belonging to Piero had descended to Signor Marini Franceschi of Borgo San Sepolcro, but this is not true; that gentleman does indeed possess a small picture in which is the portrait of Piero, painted by himself, evidently that used by Vasari for his second edition. A picture representing the Nativity, and said to be by this master, is in possession of the cavalier Frescobaldi, of Florence, and there is a Coronation of the Virgin, at Città di Castello, reported to be also by Piero. A description of the latter will be found in the *Giornale Arcadico*, May and December, 1826.—*Ed. Flor.* 1849.

‡ So grave a charge as this must not be suffered to pass without remark, and the less so as the renowned and much respected mathematician, Fra Luca del Borgo Sepolcro has been largely defended from the odious accusation here brought against him by the Padre della Valle, and more effectually by P. Lanzi Pungileoni, in the *Giornale Arcadico*, Nos. 62—65 (1835). See also Gaye in the *Kunstblatt*, No. 69. The painter Guiseppe Bossi likewise, in his admirable work *Del Cenacolo di Leonardo da Vinci*, has undertaken the defence of Fra Luca, which he conducts with much

Borgo San Sepolcro,—now a city, which it was not at that time,—and was called Della Francesca, from the name of his mother; whom the death of her husband and his father had left a widow before he was born, and because he had been brought up solely by herself, who furthermore assisted him in the attainment of that learning to which his good fortune had destined him. Piero gave considerable attention to mathematics in his early youth; and although he was induced to become a painter in his fifteenth year, he yet never deserted the study of that science; but, on the contrary, made extraordinary progress therein, as well as in painting. He was much employed by Guidobaldo Feltro the elder, Duke of Urbino,* for whom he executed many pictures. These works comprised numerous small figures, and were extremely beautiful, but have, for the most part, been much injured, or altogether destroyed in the many times that this Duchy has been disturbed by wars.† Some of the writings of Piero della Francesca, on geometry and the laws of perspective, are nevertheless still preserved there. In knowledge of these sciences Piero was certainly not inferior to the best-informed of his contemporaries; nay, was per-

temperance and judgment. Nay, Vasari himself has in part withdrawn the accusation of the text, by excluding from his second edition a certain epitaph on Piero, wherein the supposed plagiarisms of Fra Luca were alluded to with reprobation, and which Vasari had inserted in his first edition. Targioni, *Viaggi*, &c. vol. ii. p. 65, repeats the charge of Vasari, which Lauzi and, after him, some of the later commentators, also consider to be well founded: the reader is therefore referred to these authorities, by whom he will find the question fully discussed.

* Guid' Ubaldo, of Montefeltro, Duke of Urbino, was born in 1472, when Piero was already old and blind. The prince here meant may be Guid' Antonio di Montefeltro, Count of Urbino, who died fifteen years before Piero become blind, or it may have been Federigo, son of Guido Antonio.

† The only well-authenticated work of Piero della Francesca now to be found in Urbino is a small picture of the Scourging of Christ; it may be seen in the sacristy of the cathedral, and bears the inscription "*Opus Petri de Burgo Sci Sepulcri.*" Pungileoni attributes a picture in the sacristy of San Bartolommeo with six others in the sacristy of the cathedral to this master; but Gaye considers them to be by no means worthy of him, and denies their authenticity. The later Florentine commentators inform us that there is a small work by Piero in the Gallery of the Uffizj, in which are the portraits of Federigo di Montefeltro, and of Battista Sforza, his wife.

haps equal to any who have followed him down to the present time, as may be shown by the many fine drawings in perspective which fill his works. Among other instances of this kind is a vase, which is treated in such a manner that it can be seen before, behind, and at the sides, while the base and mouth are equally visible; without doubt a most astonishing thing. In this work the smallest minutiæ are attended to with the utmost exactitude, and each turn of every circle is foreshortened with the greatest delicacy. Having by these things acquired considerable eminence in the court of Urbino, Piero desired to make himself known elsewhere; he therefore proceeded to Pesaro and Ancona,* whence, at the moment when he was most busily occupied, he was summoned by the Duke Borso, to Ferrara, where he painted many apartments of the palace. These chambers were afterwards destroyed by Duke Ercole the elder, who rebuilt the palace after the modern taste, one consequence of which was, that there now remains no work in that city from the hand of Piero, if we except a chapel in the church of Saint Agostino, which he painted in fresco, and even that has been grievously injured by the humidity of the place.†

From Ferrara Piero della Francesca was invited by pope Nicholas V. to Rome, where he painted two stories in the upper rooms of the palace, in company with Bramante of Milan.‡ But these works also were destroyed in like manner by pope Julius II., to the end that Raffaello da Urbino might paint the imprisonment of St. Peter, with the miracle of the corporale of Bolsena in its place. At the same time there were likewise destroyed certain pictures which had

* No vestige now remains of Piero's works in Pesaro and Ancona. Vasari fails to notify those performed by him in Rimini, where there is still to be seen a fresco well preserved in the church of San Francesco in that city. It is in the Chapel of the Relics, and represents Sigismondo Malatesta kneeling before his patron St. Sigismund with the following inscription.—SANCTUS SIGISMUNDUS PANDULFUS MALATESTA PAN F. PETRI DE BURGO OPUS, 1451.

† The church has been demolished, and the paintings are consequently destroyed.

‡ Writers are divided in opinion as to whether Bramante of Milan, and Bramantino, be one person or two; but in any case we are not to confound the architect Bramante, whose birth-place was Castel Durante, near Urbino, with any other master. On this subject see Passavant in the *Kunstblatt*, 1838.

been painted by Bramantino, an excellent master of that time.

And as I cannot write the life, nor particularize the works of this painter, because the latter have been destroyed, I will not refuse the labour of inserting a slight notice as a memorial of him, since the occasion appears opportune for doing so. In the works destroyed, as has just been related, this artist had produced, as I have heard say, certain heads from nature so beautiful and so perfectly executed, that the power of speech alone was required to give them life. Many of these portraits became well known from the circumstance that Raphael caused them to be copied, to the end that he might possess the likenesses of the persons represented, who were all great personages. Among them were Niccolo Fortebraccio, Charles VII., King of France, Antonio Colonna, Prince of Salerno, Francesco Carmignuola, Giovanni Vitellesco, Cardinal Bessarion, Franceso Spinola and Battista da Canneto. These portraits were all presented by Giulio Romano, disciple and heir of Raffaello da Urbino, to Giovio,* who deposited them in his museum at Como. In Milan, over the door of San Sepolcro, I have seen a Dead Christ by the hand of this master, which is so judiciously executed in foreshortening, that although the picture is not more than one braccio high, the whole length of the body is shown in a manner that must have been impossible but for the judgment and ability of the master.† In the same city are other works by the same artist: as, for example, certain apartments and loggie, or galleries, in the house of the Marchese Ostanesia, wherein are many paintings executed by him with great ability, and much evidence of power in the foreshortening of the figures. Without the Porta Vercellina, and near the castle, Bramantino painted several grooms currying horses, in a stable which has since been entirely demolished; the pictures are consequently lost, and this is the more to be regretted as one of these horses is declared to have been so life-like that a living horse mistook it for reality and kicked it repeatedly.

But to return to Piero della Francesca: when he had completed his work in Rome he returned to Borgo, where

* Paul Jovius.

† The Dead Christ, with other figures, may still be seen over the principal door of this church.—*Ed. Flor.* 1849.

his mother had died, and in the deanery there,* he painted two saints in fresco, within the central door, which are considered extremely beautiful. In a convent belonging to the monks of Sant' Agostino, this master painted the picture for the high altar, which was a much esteemed work.† He likewise painted a Virgin in fresco ‡ for a society, or, as they call themselves, a brotherhood, of the Misericordia; and in the palace of the Conservators he executed a Resurrection, which is held to be the best of his works in that city; nay, of all that he ever performed.§ At Santa Maria di Loretto, Piero commenced a work in company with Domenico of Venice: this was the decoration of the sacristy, but as he left it incomplete from fear of the plague, it was afterwards finished by Luca da Cartona,‖ a disciple of Piero della Francesca, as will be related in the proper place.

Departing from Loretto, and proceeding to Arezzo, Piero there painted the chapel of the Bacci family in the church of San Francesco, the chapel is that near the high altar, and the work was executed for Luigi Bacci, a citizen of Arezzo. The ceiling of the chapel had already been commenced by Lorenzo di Bicci: the subject represented is the History of the Cross,¶ from the moment when, at the burial of Adam by his sons, the seed of the tree from which the wood of the cross was afterwards taken, was placed beneath the tongue of the patriarch by their forethought, to the time when the exaltation of the cross itself was solemnized by the Emperor Heraclius,** who, supporting it on his shoulders and walking

* Now Sant' Agostino. Some years since, when the church was repaired, these two saints were brought to light, precisely in the place here pointed out by Vasari.—*Ed. Flor.* 1849.

† The church is now called Santa Clara. The picture still adorns the high altar, but has been mutilated in the repairs of the building.

‡ This work is not in fresco, but on panel; it is still preserved in the small church of the hospital. The principal part will be found engraved in Rosini, *Storia*, pl. 38, with one of the five compartments of the Gradino, or Predella, pl. 39.

§ The fresco of the palace of Conservators is still in good condition, and merits all the commendation bestowed on it by Vasari.—*Ed. Flor.* 1849.

‖ Luca Signorelli.

¶ This admirable work may still be seen, but has been considerably injured, probably more by men than by time.—*Masselli*, and *Ed. Flor.* 1849.

** This legend is now declared by the Catholic Church to be apocryphal

barefoot, thus enters with it into Jerusalem. In this work are many admirable qualities, and various merits in the attitudes, all of which are worthy of consideration. Among other things, the vestments worn by the female attendants of the Queen of Sheba will be found to deserve praise; they are treated in a pleasing manner, which was then new. There are, besides, many portraits from life which exhibit great animation, with a range of Corinthian columns, the proportions of which are absolutely perfect; and a peasant, who, leaning with his hands on his spade, stands listening to the discourse made by St. Helena, while the three crosses are in process of being disinterred, with an attention which is expressed so perfectly that it would not be possible to improve it. The dead body which is restored to life at the touch of the cross is also very well executed, and the joy felt by St. Helena is equally well expressed, as is the arrangement of the bystanders, who prostrate themselves in adoration. But, superior to all besides, whether for conception or execution, is the representation of Night, as given by this master: in this picture is an angel; the figure, admirably foreshortened, is descending with the head downwards, bearing the insignia of Victory to Constantine, who is sleeping in his pavilion, watched by a chamberlain, and guarded by armed men, whose forms are obscurely seen in the darkness. These figures, with the tent, and all within a certain distance, are illumined by the light which proceeds from the angel himself, and which is managed with the utmost care and judgment. In this work, Piero della Francesca has shown the importance of copying things as they really are, and of taking nature and reality for the models; this he has done excellently well, and has thereby given later artists the opportunity of profiting by his example, and in doing so to arrive at the high position which they have attained in our day. In the same work is a battle, in which fear, animosity, force, dexterity, and other passions and qualities exhibited by the combatants, are expressed with extraordinary truthfulness. The occurrences of the struggle are equally well represented, and fearful scenes of carnage; the wounded, the dying, and the dead, are depicted with great animation. Piero has likewise found means to imitate in this fresco, the glittering of the arms for which he well merits praise; and no less for

a group of horses in the flight and submersion of Maxentius, these animals being foreshortened with such extraordinary skill, that when the time in which they were executed is considered, we may truly declare them to be excellent and beautiful beyond measure.* A figure, partly nude, partly clothed in Saracenic vestments, and seated on a meagre horse, is also in this work, and displays the knowledge which Piero della Francesca possessed of anatomy, a science but imperfectly understood in his time. For all these things, the artist well deserved the large rewards bestowed on him by Luigi Bacci, whose portrait, with those of Carlo and others of his brothers, he has depicted in the figures present at the decapitation of a king, which makes part of the story. The portraits of other Aretine citizens, distinguished as men of letters, accompany those of Luigi and his brothers, by whom Piero was highly esteemed, as he was indeed by the whole city, which he had so richly adorned and ennobled by his works.†

In the episcopal church of Arezzo, Piero della Francesca executed a Santa Maria Maddalena in fresco,‡ beside the door of the sancristy; and for the brotherhood of the Nunzata, he painted the banner which they carry in procession.§ He likewise depicted San Donato in episcopal robes with figures of children, on a seat drawn in perspective at the head of the cloister belonging to Santa Maria delle Grazie, and at San Bernardo he executed a figure of San Vincenzio, in a high niche of the wall, for the monks of Monte Oliveto, which is much esteemed by artists. In a chapel at Sargiano, a residence of the Frati Zoccolanti,‖ situated outside of Arezzo,

* The original has, "too beautiful and too excellent;" *troppo belli e troppo eccellenti.*

† Rumohr, *Italienesche Forschungen*, 2, 336, *note*, describes these works as mannered and feebly executed; he does not believe them to be by Piero della Francesca. They are also described by Dragomanni, *Monographie*, p. 20, but he does not clearly distinguish the order of the arrangement, and the reader will find a more satisfactory account of them in Gaye.

‡ Still in existence.

§ No trace of this work now remains.

‖ The Zoccolanti are Franciscan monks, so called from having originally worn wooden shoes or sandals (zoccoli): they are sometimes called the Barefooted Friars.

Piero executed a figure of Christ praying by night in the garden, which is very beautiful.*

In Perugia, also, this master produced many works which are still to be seen in that city. Among others, a picture in "tempera," for the church of the nuns of Sant' Antonio of Padua, this represents the Virgin with the Child on her lap; she is accompanied by San Francesco, Sant' Elizabetta, San Giovanni Battista, and Sant' Antonio of Padua. Above these figures is a most beautiful Annunciation, with an angel which seems in truth, to have descended from heaven; and, what is more, a range of columns diminishing in perspective, which is indeed beautiful. In the predella are representations in small figures, depicting St. Anthony restoring a boy to life; St. Elizabeth saving a child who has fallen into a well, and St. Francis receiving the stigmata.† At Ancona, likewise, on the altar of St. Joseph, in the church of San Ciriaco, Piero della Francesca depicted the espousals of our Lady in a story of extraordinary beauty.‡

This master was exceedingly zealous in the study of arts. As I have said, he devoted much attention to perspective, and possessed considerable knowledge of Euclid, inasmuch that he understood all the most important properties of rectilinear bodies better than any other geometrician; and the most useful elucidations of these matters which we possess, are from his hand: for the monk of St. Francis, Maestro Luca del Borgo, whose works treat of regular geometrical bodies, was his disciple, and when Piero became old, and finally died, after having written many books, the above-named Maestro Luca, attributing them to himself, caused the works of his master to be printed as his own, they having fallen into his hands on the death of Piero.§

It was the custom of Piero della Francesca to form figures in clay whereon he afterwards arranged draperies of soft textures richly folded, from which he then drew, using them as his models. Among the disciples of Piero was Lorentino

* In the restoration of the church towards the middle of the last century this picture was destroyed.

† Destroyed during the last century in restorations of the church.

‡ Believed to be the Tryptica, now to be seen in the Academy of the Fine Arts in Perugia.

§ Of this work no trace remains. See Ricci, *Mem. Stor. dell' Arte e degli Artisti della Marca d'Ancona.*

D'Angelo, of Arezzo,* who, imitating the manner of his master, executed numerous paintings in that city, and also completed many of those which Piero, overtaken by death, left unfinished.† In the Madonna delle Grazie, Lorentino painted certain events from the life of San Donato in fresco, near the figure of that saint, which had been executed by Piero, with many other works in different parts of the city. He laboured also in various districts of the surrounding country, partly, because impelled by a restless activity, but also for the support of his family, which was at that time extremely poor. In the above-mentioned church of the Grazie, Lorentino executed a story wherein he has depicted Pope Sixtus IV., who is in the act of conferring an indulgence on that cloister. On one side of the pontiff stands the Cardinal of Mantua, and on the other, Cardinal Piccolomini, who was afterwards Pope Pius III. In this story are the portraits of Tommaso Marzi, Piero Traditi, Donato Rosselli, and Giuliano Nardi, all citizens of Arezzo, and wardens of the building, whom Lorentino has depicted from the life in a kneeling attitude.‡ In the hall of the palace of the priors, this master executed portraits from the life of Galeotto, cardinal of Pietramala, the Bishop Guglielmino degli Ubertini, and Messer Angelo Albergotti,§ Doctor of Laws. He likewise produced many other works, which are scattered about in different parts of the city.

It is related of Lorentino, that on a certain time, as the carnival was approaching, his children entreated him to kill a pig, as is the custom in that neighbourhood. But that he, not having the means for buying one, they asked him, "How then, father, if you have no money, how will you manage to get us a pig ?" to which Lorentino replied, "Some saint will help us." But when he had made this reply several times,

* Vasari speaks of Lorentino in another place as the scholar of Don Bartolommeo della Gatta, but Bottari remarks that he may possibly have studied under Piero and Don Bartolommeo consecutively.

† See notes second and third, p. 14.

‡ The church of the Grazie has been frequently restored, and these paintings are probably concealed beneath the whitewash.

§ This palace was demolished in the year 1533, when the portraits were destroyed. Bottari remarks that the legist here meant must be Francesco and not Angelo Albergotti. Vasari probably wrote Angelo Gambiglioni and Francesco Albergotti, both Doctors of Law.

and no pig was forthcoming, the children seeing the season passing away, had lost all hope ; when at length, a peasant of the deanery fell into their hands. This man desired to have a San Martino painted for the fulfilment of a vow, but had no other means of payment than a pig, worth five lire. Coming to Lorentino, therefore, he told him that he wished for the St. Martin, but had only the pig for payment. Whereupon they made an agreement; Lorentino painted the San Martino, and the countryman brought him the pig, and so the saint provided for the poor children of the painter.

Piero da Castel della Pieve* was also a disciple of Piero della Francesca, and decorated an arch over Sant' Agostino with a figure of St. Urban for the nuns of Santa Caterina, since destroyed in the reconstruction of the church. In like manner, Luca Signorelli da Cortona† was among the disciples of Piero, and did him more honour than all the others.

The works of Piero Borghese were executed about the year 1458. At the age of sixty he was attacked by a catarrh, in consequence of which he became blind, and thus lived till he had attained his eighty-sixth year. He left considerable property among which were certain houses in Borgo, which he had himself built, but which were burnt and destroyed in the strife of factions during the year 1536.‡ He was honourably interred by his fellow citizens in the principal church, which originally belonged to the monks of Camaldoli, but is now the episcopate. His books, which are for the most part in the library of Frederick II., duke of Urbino, are of so much value, that they have deservedly obtained for him the name of the first geometrician of his time.§

* Pietro Perugino.

† The life of this artist follows, as does that of Pietro Perugino.

‡ For the history of these disorders, see Graziani, *De Script. invitâ Minervâ*, lib. 3.

§ Misson, *Voyage d'Italie*, p. 187, informs us that a portion of this library was incorporated in that of the Vatican; a second part was appropriated to the library of the Sapienza. The remainder is said to have been destroyed by Cæsar Borgia.

LIFE OF THE PAINTER, FRATE GIOVANNI DA FIESOLE, OF THE ORDER OF PREACHING FRIARS.

[BORN 1387—DIED 1455.]

FRA GIOVANNI ANGELICO DA FIESOLE, who, while in the world, was called Guido,* having been no less eminent as a painter and miniaturist than excellent as a churchman, deserves to be held in honourable remembrance for both these causes. This master might have lived in the world with the utmost ease and comfort, since, in addition to what he originally possessed, he might have gained whatever he desired by the exercise of the arts with which, while still very young, he was perfectly well acquainted.† But he chose nevertheless, in the hope of ensuring the peace and quiet of his life, and of promoting the salvation of his soul, to enter the order of the preaching friars ;‡ for although it is certain, that we may serve God in all conditions, yet to some it appears, that they can more effectually secure their salvation in the cloister than in the world ; and this purpose is doubtless successful, as regards the man of good and upright purpose, but the contrary as certainly happens to him who becomes a monk from less worthy motives, and who is sure to render himself truly miserable.

There are certain choral books from the hand of Fra Giovanni in his convent of San Marco at Florence, of which the miniatures are such that no words could do justice to their beauty.§ Similar to these are others, which he left in San Domenico, at Fiesole, and which are executed with inexpressible care and patience : it is true that he was assisted in these works by an elder brother,‖ who was also a miniaturist, and tolerably well versed in painting.

* He was born near the Castello di Vicchio, in the province of Mugello, in Tuscany : his father's name was Pietro, but the family name is known. In Florentine documents he is called Frater Joannes Petri de Mugello.

† See Rumohr, *ut supra*, 2, 251, for an admirable dissertation on the manner of this artist. See also Carus in the *Kunstblatt* for 1825, No. 103.

‡ This he did in the year 1407.

§ Many of these books were dispersed or destroyed during the French domination, but some are still preserved in San Marco.

‖ Or, more probably, a younger brother, who took the Dominican habit

One of the first paintings executed by this good father was a picture on panel for the Carthusian monastery in Florence, where it was placed in the principal chapel, which belonged to the cardinal Acciaiuoli: the subject is a Virgin with the Child in her arms, and with angels at her feet; the latter are sounding musical instruments and singing, and are exceedingly beautiful: on one side of the Virgin are San Lorenzo, with Santa Maria Maddalena; on the other are San Zanobi, with San Benedetto; and on the predella are stories from the lives of those saints, the figures of which are very small, and are executed with infinite care. In the same chapel are two other pictures by the same master, one representing the Coronation of the Virgin; and in the other are the Madonna, with two saints in ultra-marine blue, of great beauty.* In the nave of Santa Maria Novella, and beside the door, which is opposite to the choir, Fra Giovanni afterwards painted a fresco, wherein he represented San Domenico, Santa Caterina da Siena, and St. Peter the martyr. In the chapel of the Coronation of our Lady, which is in the same part of the church, he likewise painted certain small historical pictures; and on the doors which close the old organ he painted an Annunciation on cloth, which is now in the convent, opposite to the door of the lower dormitory, and between the two cloisters.†

Fra Giovanni was so greatly beloved for his admirable qualities by Cosimo de' Medici, that the latter had no sooner completed the church and convent of San Marco, than he caused the good father to paint the whole story of the Crucifixion of Jesus Christ on one of the walls of the chapter-house. In this work are figures of all those saints who have been heads and founders of religious bodies, mourning and bewailing at the foot of the cross on one side, and on the other, St. Mark the Evangelist beside the mother of the Son of God, who has fainted at sight of the crucified Saviour. Around the Virgin are the Maries, who are sorrowing with

at the same time with Fra Giovanni, and was so remarkable for his excellence that he has always been accounted among the most venerated fathers of his convent.

* These pictures are not in the place here indicated, nor is it known where they now are.

† The frescoes perished when the church was altered. Of the Annunciation the later Florentine commentators declare the fate to be unknown.

and supporting her; they are accompanied by the saints, Cosimo and Damiano.* It is said that in the figure of San Cosimo, Fra Giovanni depicted his friend Nanni d'Antonio di Banco, the sculptor, from the life. Beneath this work, in a frieze over the back of the seats, the master executed a figure of San Domenico standing at the foot of a tree, on the branches of which are medallions, wherein are all the popes, cardinals, bishops, saints, and masters in theology who had belonged to Fra Giovanni's order of the Preaching Friars, down to his own day. In this work the brethren of his order assisted him by procuring portraits of these various personages from different places, by which means he was enabled to execute many likenesses from nature. These are, San Domenico in the centre, who is grasping the branches of the tree; Pope Innocent V.; a Frenchman; the Beato Ugone, first cardinal of that order; the Beato Paolo the patriarch, a Florentine; Sant' Antonino,† a Florentine; Bishop Giordano, a German, and the second general of the order; the Beato Niccolò; the Beato Remigio, a Florentine; and the martyr Boninsegno, a Florentine; all these are on the right hand. On the left are Benedict XI.,‡ of Treviso; Giandominico, a Florentine cardinal; Pietro da Palude, patriarch of Jerusalem; the German Alberto Magno; the Beato Raimondo, of Catalonia, third general of the order; the Beato Chiaro, a Florentine, and Provincial of Rome; San Vincenzio di Valenza; and the Beato Bernardo, a Florentine; all these heads are truly graceful and very beautiful. In the first cloister, Fra Giovanni then painted many admirable figures in fresco over certain lunettes, with a crucifix, at the foot of which stands San Domenico, which is greatly esteemed; §

* This picture is still in good preservation, but the vestments of the Virgin have unhappily suffered from the *restorers.—German Edition of Vasari*, vol. ii. p. 315.

† "It is certain that Fra Giovanni did not paint Sant' Antonino, who was then living, the name of the Archbishop was substituted at a later period for that of the personage whom Fra Giovanni had represented;" so far Baldinucci. This appears to have been done in the case of other personages here depicted; indeed, the whole of the inscriptions, according to the German commentators, are of a date later than that of the painting. The latter has suffered to some extent from having been retouched.

‡ In the Giunti and succeeding editions, this is Benedict II.

§ The Crucifix is still in good preservation, as are also the paintings in the cells.

and in the dormitory, beside many other things in the cells and on the walls, he executed a story from the New Testament which is beautiful beyond the power of words to describe.

But exquisite and admirable above all is the picture of the High Altar in that church; for besides that the Madonna in this painting awakens devotional feeling in all who regard her, by the pure simplicity of her expression; and that the saints surrounding her have a similar character;* the predella, in which are stories of the martyrdom of San Cosimo, San Damiano, and others, is so perfectly finished, that one cannot imagine it possible for any thing to be executed with greater care, nor can figures more delicate, or more judiciously arranged, be conceived.†

At San Domenico di Fiesole Fra Giovanni likewise painted the picture of the High Altar; but this—perhaps because it appeared to have received injury—has been retouched by other masters, and much deteriorated. The Predella and the Ciborium are, fortunately, much better preserved; and the many small figures which are seen there, surrounded by a celestial glory, are so beautiful, that they do truly seem to belong to paradise; nor can he who approaches them be ever weary of regarding their beauty.‡ In a chapel of the same church is a picture from the same hand, representing our Lady receiving the annunciation from the angel Gabriel, with a countenance, which is seen in profile, so devout, so delicate, and so perfectly executed, that the beholder can scarcely believe it to be by the hand of man, but would rather suppose it to have been delineated in Paradise. In the landscape forming the background are seen Adam and Eve, by whom it was made needful that the Virgin should give birth to the Redeemer. In the predella are likewise

* Now in the Florentine Academy, but much injured by restoration.

† These stories have been supposed to be those very small ones in the predella of the Chapel of the Painters, in the Annunziata; but the later Florentine commentators consider these pictures to have been dispersed, and declare two of them to be in the Academy of Fine Arts at Florence, one in the collection of Lombardi and Baldi in the same city, and others in the Pinacothek at Munich.

‡ Now in the choir: the restoration to which Vasari here alludes was by the hand of Lorenzo di Credi; unhappily, the work has suffered much more serious injury from *restorations*, since that time.

certain stories, the small figures of which are extremely beautiful.*

But superior to all the other works of Fra Giovanni, and one in which he surpassed himself, is a picture in the same church, near the door on the left hand of the entrance: in this work he proves the high quality of his powers as well as the profound intelligence he possessed of the art which he practised. The subject is the Coronation of the Virgin by Jesus Christ: the principal figures are surrounded by a choir of angels, among whom are vast numbers of saints and holy personages, male and female. These figures are so numerous, so well executed, in attitudes so varied, and with expressions of the head so richly diversified, that one feels infinite pleasure and delight in regarding them. Nay, one is convinced that those blessed spirits can look no otherwise in heaven itself, or, to speak under correction, could not, if they had forms, appear otherwise; for all the saints, male and female, assembled here, have not only life and expression, most delicately and truly rendered, but the colouring also of the whole work would seem to have been given by the hand of a saint, or of an angel like themselves. It is not without most sufficient reason therefore, that this excellent ecclesiastic is always called Frate Giovanni Angelico. The stories from the life of our Lady and of San Domenico which adorn the predella, moreover, are in the same divine manner, and I, for myself, can affirm with truth, that I never see this work but it appears something new, nor can I ever satisfy myself with the sight of it, or have enough of beholding it.†

In the chapel of the Nunziata at Florence, which Piero di Cosimo de' Medici caused to be constructed, Fra Giovanni painted the doors of the armory or press, wherein the silver utensils for the service of the altar are deposited, the figures are made and executed with much care.‡ He painted besides

* This picture was sold to the Duke Mario Farnese, about the middle of the last century; a copy only being retained in the church of the Dominicans, and this copy was afterwards lost.

† This picture is now in the Louvre, having been taken from Fiesole in the French invasion of 1812. It has been engraved by Ternite, with an introduction by A. W. Schlegel. *Paris*, 1816, folio. Förster.

‡ Vasari might have commended the conception and composition of these stories as well as the care of their execution. They are now in the Gallery of the Fine Arts in Florence. Eight of the stories have been

so many pictures which are now in the dwellings of different Florentine citizens, that I remain sometimes in astonishment, and am at a loss to comprehend how one man could so perfectly execute all that he has performed, even though he did labour many years. The very reverend Don Vincenzio Borghini, superintendent of the Innocenti, is in possession of a small picture of the Virgin by the hand of this father, which is beautiful; and Bartolommeo Gondi, as zealous an amateur of these arts as any gentleman that I know, has a large picture, a small one, and a crucifix, all by the same hand. The paintings in the arch over the door of San Do menico are likewise by Fra Giovanni,* and in Santa Trinita there is a picture in the sacristy, representing a deposition from the cross, to which he devoted so much care that it may be numbered among the best of his works.†

In San Francesco, without the gate of San Miniato, Fra Giovanni painted an Annunciation,‡ and in Santa Maria Novella, in addition to the works from his hand already enumerated, are certain stories, decorating various reliquaries which it is the custom to place on the altar in high solemnities, with others which are used in the Easter ceremonies.§

In the abbey of the same city (Florence), this master painted the figure of San Benedetto, in the act of commanding silence.‖ For the Guild of Joiners, he executed a picture which is preserved in the house of their Guild,¶

engraved in *La Galleria delle belle arti di Firenze*, and the whole series, thirty-six in number, had been previously engraved by Nocchi of Florence. —*Ed. Flor.* 1849.

* They are no longer to be seen.

† Now in the Academy of the Fine Arts in Florence.

‡ The fate of this Annunciation is not known.

§ We learn from the *Memorie* of the Father V. Marchese that these reliquaries were four; three only now remain in Santa Maria Novella, and these are kept under crystal in the press or armory of the relics, a care which they well merit, as well for the name of the master as for the beauty of the work.

‖ A half-length, still to be seen over a door which has been walled up in the small cloister; but except the head and hands, little now remains uninjured by dust, humidity, and *restoration*. Cinelli, *Bellezze di Firenze*, attributes this work to Masaccio, but with manifest error.

¶ The picture painted for the Joiners should rather be called a Tabernacle: it is now in the Gallery of the Uffizj, at the entrance of the eastern corridor, and bears the date 1433. The gradino, or predella of this tabernacle is also in the Uffizj.

and in Cortona he painted a small arch over the door of the church which belongs to his order, as also the picture of the high altar.*

In Orvieto, Fra Giovanni began to paint certain prophets in the Cathedral; on the ceiling of the chapel of our Lady. these were afterwards finished by Luca da Cortona. For the Brotherhood of the Temple in Florence, he painted a picture representing the Dead Christ,† and in the church of the Monks of the Angeli, he executed a Paradiso and Inferno, the figures of both which are small. Fra Giovanni proved the rectitude of his judgment in this work, having made the countenances of the blessed beautiful and full of a celestial gladness; but the condemned, those destined to the pains of hell, he has depicted in various attitudes of sorrow, and bearing the impress and consciousness of their misdeeds and wretchedness on their faces: the blessed are seen to enter the gate of paradise in triumphal dance, the condemned are dragged away to eternal punishment in hell, by the hands of demons. This work is in the church abovementioned, on the right hand, as you approach the high altar, near where the priest is wont to sit while the Mass is sung.‡ For the Nuns of St. Peter the Martyr, who now occupy the monastery of San Felice in Piazza, which formerly belonged to the Order of Camaldoli, Fra Giovanni painted a picture wherein are represented the Virgin, St. John the Baptist, St. Dominick, St. Thomas, and St. Peter the Martyr, with many small figures.§ In the centre aisle of Santa Maria Nuova, is also to be seen a picture by the hand of this master.‖

These many and various labours having rendered the name of Fra Giovanni illustrious throughout all Italy, he was invited to Rome by Pope Nicholas V., who caused him to adorn the chapel of the palace, where the pontiff is ac-

* The picture over the door has suffered greatly; that of the altar has been removed to the choir.

† This is now in the Academy of the Fine Arts at Florence.

‡ This picture is also in the above-named Academy.

§ This picture is in the form of a tryptica; it was for some years in the Gallery of the Uffizj, whence it was transferred to the Pitti: it has been much retouched.

‖ Since the year 1825 this admirable work has likewise been preserved in the Gallery of the Uffizj, it is in the first room of the Tuscan School.

customed to hear mass, with a Deposition from the Cross, and with certain events from the life of San Lorenzo, which are admirable. The Pope further appointed him to execute the miniatures of several books, which are also extremely beautiful. In the church of the Minerva,* Fra Giovanni executed the picture of the High Altar and an Annunciation, which is now placed against the wall beside the principal chapel. For the same pontiff, Fra Giovanni decorated the chapel of the sacrament in the palace, which chapel was afterwards destroyed by Pope Paul III., who conducted the staircase through it. In this work, which was an excellent one, Fra Giovanni had painted stories in fresco from the life of Christ, in his own admirable manner, and had introduced many portraits of eminent persons then living. These portraits would most probably have been lost to us, had not Paul Jovius caused the following among them to be reserved for his museum: Pope Nicholas V., the Emperor Frederick, who had at that time arrived in Italy; Frate Antonino, who afterwards became archbishop of Florence,† Biondo da Forli, and Ferdinand of Arragon.

And now, Fra Giovanni, appearing to the Pope to be, as he really was, a person of most holy life, gentle and modest, the Pontiff, on the archbishopric becoming vacant, judged Fra Giovanni to be worthy of that preferment; but the Frate, hearing this, entreated his Holiness to provide himself with some other person, since he did not feel capable of ruling men. He added, that among the brethren of his order, was a man well skilled in the art of governing others,

* The German commentators tell us that both the pictures of the Minerva are still in the church. One in the Caraffa chapel—that dedicated to St. Thomas Aquinas, the other in the chapel of the Rosary. The later Florentine annotators, however, say that the works in question are not now to be seen, but that one is believed to be concealed under an inferior picture in the chapel of the Rosary, having been thus covered, as is believed, at a time when "our most precious works of art were torn from us by strangers."

† In this picture Fra Giovanni may very probably have painted the Frate Antonino, who might appropriately have place there as an eminent man, but certainly not in the Chapter House of St. Mark, where he appears with the distinctive characteristics of a saint; his name was doubtless substituted for that of the person originally delineated by Fra Giovanni in the Chapter House, as a consequence of his canonization. See *ante*, p. 26, note †.

a friend of the poor, and one who feared God: on this man he considered that the proposed dignity would be much more appropriately conferred than on himself. The Pope hearing this, and remembering that what he said of this brother of his order was true, freely granted him the favour he desired, and thus was the Frate Antonino of the order of Friars-Preachers made archbishop of Florence. And the new prelate was in truth most illustrious, whether for learning or sanctity; he was of such a character, in fine, that he fully merited the honour of canonization bestowed on him in our own days by Pope Adrian VI.

A great proof of excellence was this act of Fra Giovanni's, and, without doubt, a very rare thing. The resignation of a dignity so eminent, of an honour and office so important, offered to himself by the supreme pontiff, but yielded by him to the man whom he, with unbiassed judgment and in the sincerity of his heart, considered much more worthy of it than himself. The churchmen of our times might learn from this holy man to refrain from taking upon them those offices, the duties of which they cannot duly fulfil, and to resign them to those who are more worthy of them. And would to God, that all ecclesiastics (be it said without offence to the good among them) would employ their time, as did this excellent father, to return to Fra Giovanni, so truly named Angelico, seeing that he continued the whole course of his life in the service of God, or in labouring for the benefit of the world and of his neighbour. And what more can or ought to be desired, than by thus living righteously, to secure the kingdom of heaven, and by labouring virtuously, to obtain everlasting fame in this world? And, of a truth, so extraordinary and sublime a gift as that possessed by Fra Giovanni, should scarcely be conferred on any but a man of most holy life, since it is certain that all who take upon them to meddle with sacred and ecclesiastical subjects, should be men of holy and spiritual minds; for we cannot but have seen that when such works are attempted by persons of little faith, and who do but lightly esteem religion, they frequently cause light thoughts and unworthy inclinations to awaken in the beholder; whence it follows that these works are censured for their offences in this kind, even while praised for the ability displayed in them as

works of art. Yet I would not here give occasion to the mistake that things rude and inept shall therefore be holy, and that the beautiful and attractive are licentious: this is the false interpretation of many who, when they see feminine or youthful figures adorned with more than common beauty, instantly consider them licentious, and therefore censure them; not perceiving how wrongfully they are condemning the sound judgment of the painter; for the latter believes the saints, male and female, who are celestial, to be as much superior to mere mortals in beauty, as heaven is superior to things earthly and the work of human hands; and, what is worse, they at the same time betray the unsoundness and impurity of their own hearts, by thus deducing evil consequences from, and finding causes of offence, in things which, if they were truly admirers of good, as by their stupid zeal they desire to make themselves appear, would rather awaken in them aspirations towards heaven, and the wish to make themselves acceptable to the Creator of all things, from whom, as Himself, the highest and most perfect; beauty and perfection have proceeded. But what are we to suppose that such people would do if they were placed, or rather what *do* they when they *are* placed, where they find living beauty, accompanied by light manners, by seductive words, by movements full of grace, and eyes that cannot but ravish the heart not amply guarded? What are we to believe they then do, since the mere image, the very shadow, can move them so powerfully? Not that I would have any suppose me to approve the placing in churches of such figures as are depicted in all but perfect nudity; by no means: for in such cases the painter has not taken into consideration the reserve that was due to the place. He may have just cause for desiring to make manifest the extent of his power; but this should be done with due regard to circumstances, and not without befitting respect to persons, times, and places.

Fra Giovanni was a man of the utmost simplicity of intention, and was most holy in every act of his life. It is related of him, and it is a good evidence of his simple earnestness of purpose, that being one morning invited to breakfast by Pope Nicholas V., he had scruples of conscience as to eating meat without the permission of his prior, not considering that the authority of the pontiff was superseding

that of the prior. He disregarded all earthly advantages; and, living in pure holiness, was as much the friend of the poor in life as I believe his soul now is in heaven. He laboured continually at his paintings, but would do nothing that was not connected with things holy. He might have been rich, but for riches he took no care; on the contrary, he was accustomed to say, that the only true riches was contentment with little. He might have commanded many, but would not do so, declaring that there was less fatigue and less danger of error in obeying others, than in commanding others. It was at his option to hold places of dignity in the brotherhood of his order, and also in the world; but he regarded them not, affirming that he sought no dignity and took no care but that of escaping hell and drawing near to Paradise. And of a truth what dignity can be compared to that which should be most coveted by all churchmen, nay, by every man living, that, namely, which is found in God alone, and in a life of virtuous labour?

Fra Giovanni was kindly to all, and moderate in all his habits, living temperately, and holding himself entirely apart from the snares of the world. He used frequently to say, that he who practised the art of painting had need of quiet, and should live without cares or anxious thoughts; adding, that he who would do the work of Christ should perpetually remain with Christ. He was never seen to display anger among the brethren of his order; a thing which appears to me most extraordinary, nay, almost incredible; if he admonished his friends, it was with gentleness and a quiet smile; and to those who sought his works, he would reply with the utmost cordiality, that they had but to obtain the assent of the prior, when he would assuredly not fail to do what they desired. In fine, this never sufficiently to be lauded father was most humble, modest, and excellent in all his words and works; in his painting he gave evidence of piety and devotion, as well as of ability, and the saints that he painted have more of the air and expression of sanctity than have those of any other master.

It was the custom of Fra Giovanni to abstain from retouching or improving any painting once finished. He altered nothing, but left all as it was done the first time, believing, as he said, that such was the will of God. It is

also affirmed that he would never take the pencil in hand until he had first offered a prayer. He is said never to have painted a Crucifix without tears streaming from his eyes, and in the countenances and attitudes of his figures it is easy to perceive proof of his sincerity, his goodness, and the depth of his devotion to the religion of Christ.

Fra Giovanni died in 1455, at the age of sixty-eight. He left disciples, among whom was Benozzo, a Florentine, by whom his manner was always imitated, with Zanobi Strozzi,* who executed paintings for all Florence, which were dispersed among the houses of the citizens. There is a picture by this master in the centre aisle of Santa Maria Novella, near that of Fra Giovanni, and another, which was formerly in San Benedetto, a monastery belonging to the monks of Camaldoli, without the Pinti gate; but the convent is now destroyed, and Strozzi's work is at this time in the little church of San Michele, in the monastery of the Angeli. It may be seen as you enter the principal door, and on the right hand as you go towards the altar, appended to the wall.† Another work of Zanobi Strozzi will be found in the chapel of the Nasi family in Santa Lucia; there is likewise one in San Romeo, and in the treasury (guardaroba) of the duke, there is the portrait of Giovanni di Bicci de' Medici, with that of Bartolommeo Valori, in one and the same picture, both by the hand of this master.‡

Gentile da Fabriano was likewise among the disciples of Fra Giovanni, as was Domenico di Michelino, who executed the altar-piece of San Zanobi, in the church of Sant' Apollinare, of Florence, with many other pictures.§ Fra Giovanni

* Of the noble family of the Strozzi. The reader will find a detailed notice of this painter in Baldinucci, vol. iii. p. 205. Of the fate of his works but little is now known, the suppression of the regular orders having caused their dispersion with that of so many other works of art.

† Richa, *Chiese fiorentine*, part i., p. 258, declares himself unable to discover this painting.

‡ Masselli remarks, that Vasari has omitted to mention a very beautiful painting which is alluded to by Lanzi in the following words:—"The picture of the Paradise, which is still to be seen in Santa Maddalena de' Pazzi is extremely rich in figures; it is among the rarest of this master's works, because of larger proportion than was usual with him, and may also be considered among the most beautiful of them,"—*Ed. Flor.* 1822-8; but does not this refer to *Bernardo* rather than to *Zanobi*, Strozzi?

§ Lanzi doubts that Gentile da Fabriano was the disciple of Fra Gio-

Angelico was interred by the brethren of his order in the church of the Minerva at Rome, beside the lateral door which opens on the sacristy. On his tomb, which is of marble and of a round* form, is the portrait of the master taken from nature; and on the marble is engraved the epitaph, which may be read below:

Non mihi sit laudi, quod eram velut alter Apelles,
Sed quod lucra tuis omnia. Christe, dabam:
Altera nam terris opera extant, altera cœlo
Urbs me Joannem flos tulit Etruriæ.†

In Santa Maria del Fiore are two very large books richly decorated with miniatures most admirably executed by the hand of Fra Giovanni Angelico; they are held in the utmost veneration, are most sumptuously adorned, and are only suffered to be seen on occasions of high solemnity.‡

At the same time with Fra Giovanni lived the renowned Florentine painter in miniature, Attavante,§ of whom I know no other name. This master, among other works, illustrated a Silius Italicus with miniatures; it is now at San Giovanni e Paolo, in Venice, and I will here give certain particulars relating to this work, not only because they merit the atten-

vanni, but Della Valle, *Storia del Duomo d'Orvieto*, p. 123, confirms the assertion of Vasari. An important work of this master, formerly attributed to Orgagna, has been restored to its author by Gaye (vol. ii. pp. 4, 7). This is the celebrated picture of the Florentine cathedral, wherein is the full-length figure of Dante.

* Bottari says, "The form of the tomb is not round but square."

† In relation to this epitaph, an Italian commentator has the following. "When Fra Giovanni departed to contemplate in heaven those beloved forms which he had so divinely depicted on earth, the inscription on his tomb was dictated, as some writers affirm, by the pontiff himself (Nicholas V.); but Vasari, who has cited it, has omitted a part which was inscribed above the lines given by him: we here supply the omission: "Hic jacet Ven. Pictor, Fr. Jo. de Flor. Ord. P. MCCCCLV.

‡ The German commentators inform us that certain highly decorated choral books were transferred from Santa Maria del Fiore to the Biblioteca Laurenziana, but of those here mentioned they declare that no authentic account can be obtained. The latest Florentine writers on this subject record their failure in the same search as follows: "Among the many and admirable books now in the Duomo, it has not been given to us to behold any one from the hand of Fra Giovanni."

§ Sometimes called Vante See *Lettere Pittoriche*, where there are two letters from this artist to Niccolo Gaddi. See also Gaye, *Carteggio inedito*, 2, 455, note.

tion of artists, but also because no other work of this master, so far as I know, has been found; nor should I have had notice of this indeed, had it not been for the affection borne to these noble acts by the very honourable M. Cosimo Bartoli, a Florentine gentleman, who made it known to me, to the end that the talents of Attavante should not remain buried, as it were, from the sight of men.

In this book, then, the figure of Silius has a helmet on the head, which is surrounded by a chaplet of laurel, and bears a plume, or crest of gold; he wears a cuirass of azure-blue, decorated with gold, after the manner of the ancients; in his right hand he carries a book, while with the left he is leaning on a short sword; over the cuirass he has a red mantle, or chlamys, adorned with gold; it is fastened in front, and hangs down from the shoulders. The inside of this chlamys seems to be of a texture changeable* in colour, and is embroidered with rosettes of gold; the buskins are yellow, and the figure, supporting itself on the right foot, is placed within a niche. The following figure represents Scipio Africanus; the cuirass is yellow, the sword-belt and sleeves are blue, richly embroidered in gold. On its head this figure has a helmet, with two small wings and a fish, by way of crest. The countenance of the youth is very beautiful, the complexion fair; he raises the right arm proudly; a naked sword is in the right hand, while in the left he holds the scabbard, which is red embroidered with gold; the hose are green and quite plain; the chlamys which is azure, has a red lining and a border of gold; it is fastened at the throat, leaving the front entirely open, and falls backward with very graceful effect; the buskins are of blue embroidered in gold, and the figure stands within a niche of vari-coloured marbles, the head turned towards Hannibal, who stands opposite to him on the other page of the book, with an expression of indescribable fierceness. The figure of Hannibal is that of a man about thirty-six years old; his brows are folded in the manner of a person who is perplexed and angry, and he also looks fixedly at Scipio. On his head he wears a helmet of a yellow colour; the crest is a dragon, the colours of which are yellow and green; around the helmet is a serpent which

* Or, as we say familiarly, *shot*.

forms the chaplet. He supports himself on the left foot, and raises the right arm, in which he holds the shaft of an ancient javelin, or rather a partisan; the cuirass is azure; the belt, with its pendants, is partly azure and partly yellow; the sleeves are changeable, or shot azure and red, the buskins yellow. The chlamys worn by Hannibal is changeable red and yellow: it is fastened on the right shoulder and lined with green; with the left hand he leans on his sword, and is placed within a niche of vari-coloured marbles, the colours of which are yellow, white, and changing. On another page is the portrait of Pope Nicholas V., taken from the life, with a mantle changing purple and red, richly embroidered in gold. He is drawn in profile without beard, and is looking towards the commencement of the book, which is opposite to him, and towards which he extends the right hand as in admiration of it. The niche is green and red; in the frieze above are certain small half-length figures within medallions; some of an oval, others of a circular form, together with innumerable figures of small birds and children, so well done that nothing better can be desired. In like manner are depicted the Carthaginian Hanno, Asdrubal, Cœlius, Massinissa, C. Salinatorus, Nero, Sempronius, M. Marcellus, Q. Fabius, the younger Scipio, and Vibius. At the end of the book is a figure of Mars in an antique chariot drawn by two horses of a reddish brown. On his head the god bears a helmet of red and gold, with two small wings; on the left arm is an antique shield which he holds before him, and in the right hand he bears a naked sword; he stands on the left foot alone, holding the other in the air; he wears a cuirass after the antique manner, the colours red and gold, as are those of the hose and buskins; the upper part of the chlamys is azure, the lower part green, embroidered in gold. The chariot of the god is covered with red cloth, embroidered in gold, and surrounded by a border of ermine; it moves over a verdant champagne country, blooming with flowers, but amidst rocks and precipices; in the distance, however, we perceive cities, and a landscape, which, with the clear blue air, are all most admirable. In another page is a youthful Neptune clothed in long vestments, which are embroidered all round with a colour made from "terretta verde;" the carnation is excessively pale. In the right

hand this figure holds a small trident, he raises his vestments with the left, and stands with both feet on the chariot, which is covered with red, embroidered in gold, and bordered around with ermine: this chariot has four wheels like that of Mars, but is drawn by four dolphins, and followed by three sea-nymphs, two boys, and a vast number of fishes, all painted in a water-colour, similar to the *terretta*, and very beautiful. After these is seen Carthage in despair, figured by a woman standing upright with dishevelled hair: the upper part of the figure is clothed in green, the vestment is open from the waist downwards, it is lined with red cloth embroidered in gold, and at the opening another vesture is given to view; but this last is of very slight texture, the colour changing violet and white. The sleeves of the lower vestment are red and gold, with a sort of pendants falling over them from the robe above. She stretches the left hand towards Rome, who is opposite to her, as one who would say, "What wouldest thou?—I am ready to answer thee." In her right hand she brandishes a naked sword, in the manner of one infuriated. The buskins of this figure are azure, it is placed on a rock in the midst of the sea; and the surrounding air is very beautifully done. Rome is depicted as a young girl, beautiful as it is possible for man to imagine; the hair is wound round her head in tresses of infinite grace, and her vestments are wholly red, with a border of embroidery at the foot only; the reverse of the robe is yellow, and the under vestment seen at the opening is changing of purple and white. The buskins worn by this figure are green, a sceptre is borne in the right hand, and in the left is the globe. Rome also is placed on a rock in the midst of an air, which could not be more beautiful than it is. But although I have taken the utmost pains to set forth the art with which these figures have been executed by Attavante in the best manner I am able, yet let none suppose that I have said more than a very small part of what might be said of their beauty, seeing that, for works of the time, nothing in miniature could be seen better than these are, or displaying more invention, judgment, and knowledge of design, or executed with more diligence: the colours also are as beautiful as it is possible that they should be; nor could they

be distributed, each to its appropriate portion, with a more perfect grace.*

LIFE OF THE FLORENTINE ARCHITECT, LEON BATISTA ALBERTI.

[BORN 1404—DIED 1472.]

THE knowledge of letters and the study of the sciences are, without doubt, of the utmost value to all, and offer the most important advantages to every artist who takes pleasure therein; but most of all are they serviceable to sculptors, painters, and architects, for whom they prepare the path to various inventions in all the works executed by them: and be the natural qualities of a man what they may, his judgment can never be brought to perfection if he be deprived of the advantages resulting from the accompaniment of learning. For who does not admit, that in selecting the site of buildings it is necessary to proceed with enlightened consideration, in order to their being sheltered from dangerous winds, and so placed as to avoid insalubrious air, injurious vapours, and the effects of impure and unhealthy waters? who does not allow, that for whatever work is to be executed, the artist must know for himself, both how to avoid impediments and how to secure all needful results,

* Of this passage, Morelli, in his *Notizie d'Opere di Disegno*, p. 171, speaks in the following terms:—"All is good in this description, the name of the author excepted, for this was not Attavante, as Bartoli, himself in error, has led Vasari to believe. The work illuminated by Attavante is a codex of Martianus Capella. The seven liberal arts, and the council of the gods, are depicted therein, with many exquisite ornaments, but the work does not display the mastery evinced in the Silius Italicus. On its commencement, it bears the inscription, "*Atavantes Florentinus pinxit.*" Puccini declares that the principal merit of these miniatures is in the care with which they have been executed; but Lanzi, *History of Painting*, vol. i. p. 93, pronounces a high eulogium on this work, and affirms it to merit more praise than it has hitherto received. Tiraboschi also lauds this master for the miniatures executed by him for Matthias Corvinus, King of Hungary. A splendid missal, painted by Attavante for that monarch, is now in the Royal Library of Brussels, and bears the following inscription:—'*Actavantes de Actavantibus de Florentia hoc opus illuminavit*, A.D. MCCCCLXXXV." On another part of the book are the words, "*Actum Florentia*, A.D. MCCCCLXXXVII."

that he may not be reduced to depend on others for the theory on which his labours must be founded, to ensure success? Since theory, when separated from practice, is, for the most part, found to avail very little; but when theory and practice chance to be happily united in the same person, nothing can be more suitable to the life and vocation of artists, as well because art is rendered much richer and more perfect by the aid of science, as because the councils and writings of learned artists have, in themselves, a greater efficacy, and obtain a higher degree of credit, than can be accorded to the words or works of those who know nothing beyond the simple process they use, and which they put in practice, well or ill, as it may chance. Now that all this is true is seen clearly in the instance of Leon Batista Alberti, who, having given his attention to the study of Latin as well as to that of architecture, perspective, and painting, has left behind him books, written in such a manner, that no artist of later times has been able to surpass him in his style and other qualities as an author, while there have been numbers, much more distinguished than himself in the practice of art,* although it is very generally supposed (such is the force of his writings, and so extensive has been their influence on the pens and words of the learned, his contemporaries and others), that he was, in fact, superior to all those who have, on the contrary, greatly surpassed him in their works.† We are thus taught by experience, that, in so far as regards name and fame, the written word is that which, of all things, has the most effectual force, the most vivid life, and the longest duration; for books make their way to all places, and every where

* Of his acquaintance with the Latin we have sufficient proof in the fact that, having written a comedy, entitled "Philodoxeos," in that tongue, at the age of twenty, this work was believed by the younger Aldus Minutius to be by an ancient author (Lepidus), and was published by him under that name accordingly.

† "Among the most important of this writer's artistic works are the *Breve compendium de componendo statua;* and two treatises on painting, the one called *Rudimenta,* the other, a longer one, entitled *Elementi,* and which he dedicated to Filippo Brunelleschi. But among the most valuable are his work on architecture, in 10 books, De re ædificatoria, and a treatise entitled, "Piacevolezze Matematiche," wherein Alberti solves many problems in mechanics: his *Opuscoli Morali,* translated into Italian by Cosimo Bartoli, with a dialogue on morals called *Theogonio,* the latter written in Italian, are also cited by the learned with approbation.

they obtain the credence of men, provided they be truthful and written in the spirit of candour. We are therefore not to be surprised if we find the renowned Leon Batista to be better known by his writings than by the works of his hand.

This master was born in Florence,* of the most noble family of the Alberti, concerning which we have already spoken in another place.† He gave his attention, not only to the acquirement of knowledge in the world of art generally, and to the examination of works of antiquity in their proportions, &c., but also, and much more fully, to writing on these subjects, to which he was by nature more inclined than to the practice of art. Leon Batista was well versed in arithmetic, and a very good geometrician; he wrote ten books respecting architecture in the Latin tongue, which were published in 1481; they may now be read in the Florentine language, having been translated by the Rev. Messer Cosimo Bartoli, provost of San Giovanni, in Florence. He likewise wrote three books on painting, now translated into the Tuscan by Messer Ludovico Domenichi, and composed a dissertation on tractile‡ forces, containing rules for measuring heights. Leon Batista was moreover the author of the *Libri della vita civile*,§ with some other works of an amatory character, in prose and verse: he was the first who attempted to apply Latin measures to Italian verse, as may be seen in his epistle.

Questa per estrema miserabile pistola mando,
A te che spregi miseramente noi.‖

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* "Not in Florence, but in Venice, where his family had at that time found shelter from certain persecutions to which they had been subjected in Florence. For many valuable additions to this somewhat meagre biography of Vasari, the reader is referred to Muratori, *Script. Rer. Ital.*, vol. 25, where he will find the source of the principal facts supplied by the many writers who treat of this distinguished man.

† In the life of Parri Spinelli, vol. 1.

‡ The later Florentine commentators thus explain the word "tirari," and declare Bottari, who believes it to mean "the mode of drawing lines," to be in error.

§ "Of the numerous writings edited, or still in manuscript, of Leon Batista, the most accurate list will be found in the biographical work of Du Fresne, appendix. See, also, Mazzuchelli, *Scritt. Ital.*, p. 313.

‖ "This do I send, as the vilest of all wretched letters;
Thee do I send it, who us without mercy hath scorned."

Others, as for example, Tolomei and Grassi, have since made the same attempt, but none have succeeded.—*Masselli.*

At the time when Nicholas V. had thrown the city of Rome into utter confusion with his peculiar manner of building, Leon Batista Alberti arrived in that city, where, by means of his intimate friend Biondo da Forlì,* he became known to the pontiff. The latter had previously availed himself of the counsel of Bernardo Rossellino, a Florentine sculptor and architect, as will be related in the life of Antonio his brother; and Bernardo, having commeneed the restoration of the papal palace, with other works in Santa Maria Maggiore, thenceforward proceeded by the advice of Leon Batista, such being the will of the Pope. Thus the pontiff, with the counsel of one of these two, and the execution of the other, brought many useful and praiseworthy labours to conclusion: among these was the Fountain of the Acqua Vergine, which had been ruined, and was restored by him. He likewise caused the fountain of the Piazza de' Trevi to be decorated with the marble ornaments which we now see there,† among which are the arms of Pope Nicholas himself, and those of the Roman people.

Leon Batista thence proceeded to Sigismondo Malatesta of Rimini, for whom he made the model of the church of San Francesco, that of the Façade more particularly, which was constructed in marble, and of the southern side, where there are very large arches with burial places for the illustrious men of that city. In fine, he completed the whole fabric in such a manner that it is beyond dispute one of the most renowned temples of Italy. Within this church are six very beautiful chapels, one of which, dedicated to San Geronimo, is most sumptuously adorned; various relics brought from Jerusalem being preserved in it. This chapel likewise contains the sepulchre of the above-named Sigismondo, with that of his wife,‡ very richly constructed of fine

* "Flavio Biondo, of Forlì, of the Ravaldini family, principal secretary, first of Eugenius IV., and afterwards of Nicholas V. He was the author of many valuable works.—*Masselli.*

† Bottari notifies that these ornaments had long been removed, even in his day. The fountain was restored and richly decorated by Clement XII., after the designs of the Roman architect, Niccolo Salvi.

‡ The celebrated Isotta, of Rimini, an account of whose learning and other extraordinary merits will be found in vol. ii. of the *Raccolta Milanese* (1757) It is in a short treatise by Mazzuchelli, entitled, *Notizie intorne ad Isotta.*

marbles, in the year 1450. On one of these tombs is the portrait of Malalesta, that of Leon Batista himself being also to be seen in another part of the work.

In the year 1457, when the very useful method of printing books was invented by Giovanni Gutenberg, * a German, Leon Batista discovered something similar; the method of representing landscapes, and diminishing figures by means of an instrument, namely, by which small things could in like manner be presented in a larger form, and so enlarged at pleasure: all very extraordinary things, useful to art, and certainly very fine.

It happened about this time, that Giovanni di Paolo Rucellai resolved to adorn the principal Façade of Santa Maria Novella, entirely with marble, at his own cost; whereupon he consulted with Leon Batista, who was his intimate friend, and having received from him not advice only, but a design for the work also, he determined that it should by all means be put into execution, that so he might leave a memorial of himself. Rucellai, therefore, caused the work to be at once commenced, and in the year 1477, it was finished, to the great satisfaction of all the city; the whole work being much admired, but more particularly the door, for which it is obvious that Leon Batista took more than common pains. This architect also gave the design for a palace, which Cosimo Rucellai caused to be built in the street called La Vigne, with that for the Loggia which stands opposite to it. In constructing the latter, Alberti, having made the arches above the columns very narrow, because he wished to continue them, and not make one arch only, found he had a certain space left on each side, and was consequently compelled to add ressaults to the inner angles. When he afterwards proceeded to turn the arches of the internal vaulting, he perceived that he could not give it the form of the half-circle, the effect of

* Santander also gives the date here assigned to the invention of Gutenberg, of which Vasari speaks with a coolness so amusing. The "instrument" which he is pleased to couple with the art of printing is by some writers supposed to be the camera optica, usually attributed to Batista Porta. Notices of the various inventions of Leon Batista, as also much besides respecting this remarkable man, whose versatility of genius and universality of acquirement have been rarely equalled, will be found in Flavio Biondo, *Italia Illustrata*, in Tiraboschi, *Storia*, &c., and many other writers.

which would be stunted and clumsy; he therefore determined to turn small arches over the angles from one ressault to the other, showing that there was wanting in him that soundness of judgment in design, which, as is clearly evident, can only be the result of practice added to knowledge; each must be aided by the other, for the judgment can never become perfect unless the knowledge acquired be carried into operation, and the guidance of experience be attained by means of practice.

It is said that the same architect produced the design for the palace and gardens erected by the Rucellai family in the Via della Scala,* an edifice constructed with much judgment, and which is therefore exceedingly commodious. Besides many other convenient arrangements, there are two galleries or loggie, one towards the south, the other to the west, both very beautiful, and raised upon the columns without arches; which method is the true and proper one, according to the ancients, because the architraves, which are placed immediately upon the capitals of the columns, stand level, while a rectangular body, such as is the arch turned into a vault in the upper part, cannot stand on a round column, without having the angles out of square or awry; this considered, the best mode of construction requires that the architraves should be placed upon the columns, or that, when it is resolved to construct arches, the master should employ pillars instead of columns.

For the same family of Rucellai, and in a similar manner, Leon Batista erected a chapel in the church of San Brancazio,† which rests on large architraves, supported on the side where the wall of the church opens into the chapel by two columns and two pilasters. This is a very difficult mode of proceeding, but gives great security, and is accordingly among the best works produced by this architect. In the centre of this chapel is an oblong tomb in marble of an oval form, and similar, according to an inscription engraved on the tomb itself, to the sepulchre of Christ at Jerusalem.

* Now the Palazzo Strozzi.

† San Pancrazio.

‡ The chapel and tomb still exist, but the arch which united it to the church of San Pancrazio has been walled up, the church being suppressed. —*Masselli.*

About the same time, Ludovico Gonzaga, Marquis of Mantua, having determined to construct the apsis, or tribune, and the principal chapel in the Nunziata, the church of the Servites in Florence, after the design and model of Leon Batista, caused a small square chapel, very old, and painted in the ancient manner, which was at the upper end of that church, to be demolished, and in its place made the tribune above-mentioned. It has the fanciful and difficult form of a circular temple surrounded by nine chapels, all surmounted by a round arch, and each having the shape of a niche. But as the arches of these chapels are supported by the pilasters in front of them, it follows that the outlines of the stone arch tend constantly backwards towards the wall behind them, while the latter, following the form of the tribune itself, turns in the opposite direction: hence it results, that when the arches of the chapels are regarded from the side, they appear to fall backwards, which gives the whole an unhappy effect, although the proportions are correct: but the mode of treatment is an exceedingly difficult one, and it certainly would have been much better if Leon Batista had avoided the disorders of this method altogether: it is true that the plan is by no means easy of accomplishment, but there is a want of grace both in the whole and in the details, insomuch that it could not possibly have a good effect. And that this is true in respect of the larger parts may be shown by the great arch which forms the entrance to the tribune; for this, which is very beautiful on the outer side, appears on the inner, where it must of necessity turn with the turn of the chapel, which is round, to be falling backwards, and is extremely ungraceful. Leon Batista would, perhaps, not have fallen into this error, if to the knowledge he possessed, and to his theories, he had added the practice and experience acquired by actual working; another would have taken pains to avoid this difficulty, and sought rather to secure grace and beauty to his edifice.* The whole work is nevertheless very fanciful and beautiful in itself, as well as diffi-

* Gaye, *Carteggio inedito d'artisti*, vol. i. 255—262, has published letters respecting this work from Giovanni Aldobrandini to the Marchese Ludovico, they are dated Feb. 2, Mar. 23, and May 3, of the year 1471 and are extremely interesting. Vasari's opinion of the edifice, as here expressed, is but slightly different to that of Aldobrandini.

cult: nor can we deny that Leon Batista displayed great courage in venturing at that time to construct the tribune as he did. The architect was then invited to Mantua by the above-named Marchese Ludovico, where he made the model of the church of Sant' Andrea,* for that noble, with some few other works, and on the road leading from Mantua to Padua, there are certain churches which were erected after the manner of this architect. The Florentine Salvestro Fancelli,† a tolerably good architect and sculptor, was the person who carried Leon Batista's designs for the city of Florence into execution, according to the desire of that master, and this he did with extraordinary judgment and diligence. The works designed by Alberti for Mantua were executed by a certain Luca, also a Florentine, who, continuing ever after to dwell in that city, there died, leaving the name, as we are told by Filarete, to the family of the Luchi, which is still settled there. And the good fortune of Leon Batista was not small in thus having friends, who, comprehending his desires, were both able and willing to serve him, for as architects cannot always be at the work, it is of the utmost advantage to them to have a faithful and friendly assistant, and if no other ever knew this, I know it well, and that by long experience.

In painting, Leon Batista did not perform any great work, or execute pictures of much beauty; those remaining to us from his hand, and they are but very few, do not display a high degree of perfection, seeing that he was more earnestly devoted to study than to design. Yet he knew perfectly well how to give expression to his thoughts with the pencil, as may be seen in certain drawings by his hand in our book. In these are depicted the bridge of St. Angelo, with the sort of roof or covering in the manner of a Loggia, constructed over it after his design, as a shelter from the sun in summer, and from the rain and wind in winter. This work he

* Niccolini, in his eulogium on Leon Batista, informs us that the church of Sant' Andrea was not built until after the death of Alberti. Plates of this, as well as of many other works by Alberti, will be found in D'Agincourt, *Les Arts descrits d'apres les Monuments.*

† The works of the chapel of the Nunziata were executed by the Florentine architect, Antonio Manetti. See Gaye, *ut supra.*

executed for Pope Nicholas V.,* who had intended to construct many similar ones for various parts of Rome, but death interposed to prevent him. In a small chapel to the Virgin, at the approach to the bridge of the Carraia, in Florence, is a work by Leon Batista, an altar-table, namely, with three small historical pictures, and certain accessories in perspective, which were much more effectually described by him with the pen than depicted with the pencil.† There is besides, a portrait of Alberti in the house of the Palla Rucellai family in Florence, drawn by himself with the aid of a mirror;‡ and a picture in chiaro-scuro, the figures of which are large. He likewise executed a perspective view of Venice and St. Mark's, but the figures seen in this work, which is one of the best paintings performed by Leon Batista, were executed by other masters.

Leon Batista Alberti was a man of refined habits and praiseworthy life,§ a friend of distinguished men, liberal and courteous to all. He lived honourably and like a gentleman, as he was, all the course of his life, and finally, having attained to a tolerably mature age, he departed content and tranquil to a better life, leaving behind him a most honourable name.‖

* The *design*, that is to say, for the work was not executed at the death of the pontiff. Milizia, *Memorie degli Architetti*, vol. i. remarks with justice that a handsome roof would be extremely welcome to shield the crowds perpetually passing over it from the rays of the sun.

† These paintings no longer exist.

‡ The fate of this portrait cannot be ascertained, but the head of Alberti, as existing on the bronze medallion of Matteo de' Pasti is well known, a copy in silver may be seen in the *Bibliotèque Royale* of Paris, and it is figured in Mazzuchelli, *Trésor de Numismatique*, p. 127, pl. 27. Vasari, in his *Ragionamenti*, p. 93, declares that the portrait of Alberti was executed by himself in the "Palazzo Vecchio," near to those of Marullus and Lascaris.

§ The anonymous author of the life given, as we have said, in Muratori, and reproduced by Bottari, affirms that in the accomplishments proper to a gentleman, Leon Batista had few equals; his wit, as well as his dexterity in all physical exercises are also much lauded.

‖ He died in Rome, and was there buried, not in Florence, as some writers affirm.—See *Niccolini Prose*, &c.

LAZZARO VASARI, PAINTER OF AREZZO.

[BORN 1380—DIED 1452.]

VERY great, without doubt, is the happiness of those who among their forerunners, the men of their own family, find some that have been distinguished and renowned in a liberal profession, whether of arms, of letters, of painting, or any other noble calling. Men who find honourable mention of their ancestors in history have that incitement to virtue, if no other, and may find therein a bridle to restrain them from the commission of any act unworthy of a family which has had honoured and illustrious men among its members. How great a pleasure is to be derived from such a circumstance, as I said in the beginning, I have myself experienced, having found among my ancestors a man who in his day was a famous painter; one renowned, not only in his own native place, but through all Tuscany, namely, Lazzaro Vasari. Nor did he attain his fame without good right to it, as I could show clearly, if it were permitted to me to speak freely of him as I have done of others. But because, as I was born of his blood, it might be easily supposed that in praising him I was over-passing the limits of discretion, I propose to be silent concerning his merits, and those of the family, and will merely relate what I cannot and ought not in any manner to conceal, if I would not depart from the truth, on which all history depends.

Lazzaro Vasari then, the Aretine painter, was the most intimate friend of Piero della Francesca, of Borgo-a-San Sepolcro, and had constant intercourse with that master, while the latter laboured, as has been related, in Arezzo. And, as frequently happens, this friendship was the source of considerable advantage to Lazzaro; for whereas the latter had previously given his attention to small figures only, for the decoration of such things as were at that time in demand, he was induced by Piero della Francesco to attempt works of more importance. His first work in fresco was executed for the church of San Domenico of Arezzo, in the second chapel on the right as you enter the church; it represented San Vincenzio, at the feet of whom Lazzaro depicted himself

and his son Giorgio, a child, kneeling, in vestments of honourable character, in the fashion of those times; they are recommending themselves to the consideration of the saints, the child having inadvertently wounded himself in the face with a knife.* It is true that there is no inscription to this effect on the work, but the recollection of facts still in the memory of old persons belonging to our family, with the arms of Vasari seen in the picture, leave no doubt on the subject: and there would, doubtless, be some memorial of this matter in the convent, but for the disorders committed by the soldiery at various times, in consequence of which the documents and other property of the house have been dispersed, so that I am not surprised at the absence of such memorial. The manner of Lazzaro Vasari was so exactly similar to that of Piero della Francesca, that only a very slight difference could be perceived between them. It was at that time very much the custom to paint various devices, and more particularly the arms of the owner, on the caparisons of horses, according to the bearings of those who commanded these decorations; in this work Lazzaro Vasari was a most excellent master, more particularly in minute figures, which he executed with much grace, and in a manner peculiar to himself, such things being perpetually in demand for the caparisons just alluded to. Lazzaro worked much for Niccolò Piccinini,† as well as for his soldiers and captains; historical pieces, decorated with the respective arms and devices of those who commanded them, which were held in great esteem, and brought him gains so considerable, that these profits enabled him to establish many of his brothers in Arezzo, they having previously dwelt in Cortona, where they occupied themselves in the manufacture of vessels in terra-cotta. Lazzaro also took into his house his nephew, Luca Signorelli, of Cortona, the son of one of his sisters; and finding good dispositions in this youth, he afterwards placed him with Pietro Borghese (Piero della Francesca), to the end that he might learn the art of painting, wherein Luca succeeded extremely well, as will be related in its proper place. For Lazzaro himself, de-

* These works are not now to be found in the church of San Domenico. —*Masselli.*

† Niccolo Fortebraccio, called **Piccinino**, a celebrated military leader of the fifteenth century —*Ibid.*

voting his days to the continual study of art, he daily became more excellent in his calling, as may be seen from certain designs by his hand in our book, and which are very well done. He found great pleasure in the delineation of the natural affections, fear, joy, sorrow, weeping, trembling, laughing, and the like; he expressed these passions admirably well, and his works, for the most part, abound with instances of this quality. An example may be seen in a small chapel painted by his hand in the church of San Gimignano at Arezzo,* where there is a Crucifix, with our Lady, St. John, and the Magdalen at the foot of the cross; all of whom, depicted in various attitudes, express the grief they suffer with so much animation, that the work acquired great credit and renown for its author among his fellow citizens. For the Brotherhood of Sant' Antonio, in the same city, Lazzaro painted a gonfalon, or standard, on cloth, which is carried in the processions; on this he depicted the figure of Christ at the column naked and bound; presenting the scene with so life-like an effect, that the figure seems really to tremble, the shoulders are drawn together, and the sufferer appears to be enduring with indescribable humility and patience the stripes inflicted on him by two Jews. One of the executioners, standing firmly on both feet, wields the scourge with his two hands, his back is partially turned towards the Saviour, and the expression of his countenance is that of extreme cruelty; the second is seen in profile, he has raised himself on the points of the feet, and grasping the scourge with both hands, he grinds his teeth and performs his office with a rancorous rage, beyond the power of words to describe. These two figures Lazzaro has clothed in torn garments, the better to display their naked forms; he has indeed left them very little covering. This work, although painted on cloth, having maintained its beauty for many years, and in fact down to our own day, at which I am greatly surprised,† the men of that brotherhood, in consi-

* This painting also has been destroyed.

† The Florentine commentators remark on this passage, that Guido Reni desired to paint the Angel of the Cappuccini in Rome, on cloth, considering it to be most durable, and would have executed others of his works on the same material. See Malvasia, *Felsina Pittrice*, Part vi. p. 56.

deration of its beauty and excellence, carried it to be copied by the French Prior,* as we shall relate in the proper place.† Lazzaro Vasari also laboured in the church of the Servites at Perugia, where he executed certain stories from the life of the Virgin, and also a Crucifix, in a chapel near the sacristy. In the deanery of Montepulciano, he painted the predella of an altar in small figures; and at Castiglione, near Arezzo, is a picture in distemper by his hand; this is in the church of San Francesco.‡ Many other works he also executed which I will not take space to enumerate, more particularly coffers, or caskets, which he decorated with small figures: many of these are now to be seen in the dwellings of different citizens. In the Guelphic Council of Florence,§ among the old arms collected there, are to be found various caparisons for horses extremely well painted by Lazzaro Vasari.‖ For the brotherhood of San Sebastian, he painted their patron-saint on a gonfalon, or banner. St. Sebastian is represented bound to the column, and surrounded by angels, who place on his head the crown of martyrdom; but this work is much injured and corroded by time.

At the period when Lazzaro Vasari flourished, many glass windows were painted in Arezzo by Fabiano Sassoli,¶ a youth of great excellence in that branch of art, as we find proved in certain works of his which are in the Episcopal Church, the Abbey, the Deanery, and other buildings of that city; but Fabiano not being well acquainted with design, his works were far from attaining to the perfection of those

* Guglielmo de Marcillat (William of Marseilles). The Gonfalon, painted by Lazzaro Vasari, is lost; the copy here alluded to was executed in two pictures which are now in a chapel belonging to the chapter-house of the cathedral, and situate in that part called the Duomo Vecchio.

† In the life of Guglielmo de Marcillat, or da Marsiglia, which follows.

‡ "From the best information that we can obtain," observe the latest Florentine commentators (1849), "it is to be feared that this work is lost."

§ La Parte Guelfa. This was a magistracy invested with unlimited powers of control over the political opinions of the Florentines, and all within the Florentine dominion. A sort of political inquisition, whose business it was to see that the liege people of the pope-devoted city remained good Guelphs.—German Edition of Vasari, vol. ii. p. 359.

‖ These things are now lost.

¶ In Bottari's time many of Sassoli's works remained, as he assures us in Arezzo.

performed by Parri Spinelli. He resolved, therefore, seeing that he so well knew how to prepare, to burn, to conjoin, and to mount the glass, to produce some work which should also be meritorious in respect of the painting, and therefore applied to Lazzaro for two cartoons of his invention, wherewith he proposed to make two windows for the church of Santa Maria delle Grazie.* Having obtained what he wished from Lazzaro, who was his friend and a very obliging person, Fabiano completed the windows, which are so beautiful and well done that there are few masters who would have the right to be ashamed of owning them. In one of these is a figure of Our Lady very finely executed; and in the other, which is even better by very much than the first, is the Resurrection of Christ. Before the tomb there lies the figure of an armed man foreshortened; the window, and consequently the picture, is very small, insomuch that it is a wonder how he has contrived to make the figures look so large as they do in that narrow space. I could say many other things of Lazzaro Vasari, who was an exceedingly good designer, as may be seen by the drawings in our book, but I remain silent respecting them, because I think it better so to do.

Lazzaro Vasari was a person of pleasing manners, and very facetious in conversation; but although much addicted to the pleasures of life, he was nevertheless careful to keep always within the path of right. He lived to the age of seventy-two, and left a son named Giorgio,† who occupied himself continually with the old Aretine vases of terra-cotta, and at the time when Messer Gentile of Urbino, bishop of Arezzo, was dwelling in that city, this Giorgio discovered again the lost process of colouring vases in terra-cotta, red and black, which method had been practised by the ancient inhabitants of Arezzo from the time of King Porsenna. Being a person of much enterprize and industry, Giorgio made large vases by means of the potter's wheel, some being a braccio and a half high, specimens of which may still be

* These windows were removed under the frivolous pretext of giving light to the church, and others of clear glass now stand in their place.—*Masselli.*

† Grandfather of the author.

seen in his house.* It is said that while seeking for vases in a place where he believed the ancient makers to have worked, Giorgio Vasari discovered three arches of an old oven, buried three braccia deep beneath the surface, in a field of clay near the bridge of Calciarella, a village so called.† Around these arches he likewise found portions of the proper mixtures peculiar to that manufacture, with many broken vases, and four still remaining entire. These last were presented by Giorgio, through the intervention of the bishop Gentile, of Urbino,‡ to the Magnificent Lorenzo de' Medici, when the latter visited Arezzo: a circumstance which gave rise to, and was the commencement of that attachment to the service of the illustrious house of Medici, in which he ever afterwards passed his life. Giorgio worked extremely well in basso-rilievo, as may be seen from certain heads by his hand still remaining in his house.§ He had five sons, who all pursued the same occupation; among them were two, Lazzaro and Bernardo, who were good artists; the latter died at Rome while still young, and it is certain, from the talent early displayed by him, that he would have done honour to his native land had not death so prematurely overtaken him.

Lazzaro, the elder, died in 1452; as did Giorgio his son, who attained to the age of sixty-eight years, in 1484. They were both interred in the capitular-church of Arezzo, at the lower end of their own chapel of San Giorgio, where, in process of time, the following verses were appended in honour of Lazzaro:—

> "*Aretii exultet tellus clarissima: namque est*
> *Rebus in angustis, in tenuique labor.*
> *Vix operum istius partes cognoscere possis:*
> *Myrmecides taceat: Callicrates sileat.*"

Finally, the last Giorgio Vasari,‖ the narrator of these events, grateful for the benefits which he acknowledges him-

* These are now lost, or perhaps destroyed.

† Situate without the gate of San Lorentino.

‡ Gentile da Urbino, Bishop of Arezzo, had previously been preceptor to Lorenzo the Magnificent.

§ These heads are also lost.

‖ Giorgio, the biographer, was not the last Vasari of that name. The son of his brother, Ser Piero, was also called Giorgi. He was a knight of the order of St. Stephen, and in 1590 he wrote the *Priorista Fiorentino*.

self to have derived in great part from the excellences of his ancestors, having received the principal chapel of the capitular-church as a gift from the canons, the founders of the building, and his fellow citizens generally, as has been related in the life of Pietro Laurati ;* and having restored the same in the manner already described, has caused a new sepulchre to be constructed in the centre of the choir, which is behind the altar, wherein he has deposited the remains of the above-named Lazzaro, and of Giorgio the elder, having removed them from the place where they previously lay, together with those of all the members of his family, male and female, and thus established a new burial place† for all the descendants of the house of Vasari. The body of the present writer's mother, who died at Florence in the year 1557, after having been deposited for some years in the church of Santa Croce, has in like manner been placed within this tomb, according to her own desire, with the remains of Antonio her husband, and the father of Giorgio, who died of the plague in the year 1527. In the predella, which is beneath the picture of the altar above-named, are portraits of Lazzaro, and the elder Giorgio his son, and grandfather of the author, taken from life by the present writer, with those of Antonio, father of the latter, and of Madonna Maddalena de' Tacci his mother.‡ And here shall end the life of the Aretine painter, Lazzaro Vasari.

THE PAINTER ANTONELLO OF MESSINA.

[BORN ABOUT 1414—DIED ABOUT 1493.]

When I consider within myself the various qualities of the benefits and advantages conferred on the art of painting by the different processes brought into operation by those numerous masters who have pursued the second manner, § I

* See *ante*, vol. i.

† This still exists, but our author is not buried in it, having been interred in a distinguished position before the high altar.

‡ These portraits still remain, and are in excellent preservation.

§ The author here alludes to the second of the three periods into which

cannot do otherwise than consider them as truly ingenious and excellent, they having been above all things solicitous for the welfare of the art, which they have laboured to ameliorate at all points, without regard to difficulty, expense, or labour, and without a thought for their own interests. Continuing then, during this whole period, to work on panel and canvas,* with no other mode of colouring than that of distemper, which method was commenced by Cimabue in the year 1250, at the time when he worked with those Greeks,† and was afterwards followed by Giotto, and the others of whom we have been speaking up to the present time, they constantly practised the same modes of operation, although it was not unknown to artists that in tempera paintings there wanted a certain softness and freshness, which, if they could be secured, were well calculated to give increased grace to the design, a more perfect charm to the colouring, and greater facility in the blending and union of the colours, which they had always laid on with the point of the pencil only. But although many, discussing the matter, had zealously sought to effect this desirable object, yet none had discovered a satisfactory method, either by the use of liquid varnish, or by that of any kind of colour mixed with the tempera vehicles. Among the numerous artists who tried these and similar methods, but found all vain, were Alesso Baldovinetti, Pesello, and many others, none of whom could succeed in giving to their works that beauty and excellence which they had imagined to themselves, but which they failed to reproduce with the hand. And even if they had found what they sought, they would still have wanted the

he has divided his work, and on each of which he treats of a certain manner or period of art. See the Introduction to the Second Part, vol. i.

* Paintings on canvas only were but occasionally seen at this time, as when the work was intended to be borne in procession, or where lightness was required for some other cause. Canvas was nevertheless frequently used to cover the wood most generally used, but over the canvas a ground of gypsum was then laid, and on this, when he had well glazed it, the artist worked with his colours in distemper. For the various processes used in the preparation of the ground, the choice and mixture of colours, &c., see Cennino Cennini, *Trattato della Pittura.* See also the various Treatises on the Ancient Practice of Painting, translated by Mrs. Merrifield; with Eastlake's *Materials towards a History of Oil Painting*, in all of which most ample and valuable details on these subjects will be found.

† See the Life of Cimabue, vol. i.

art of making pictures "in tavola" as durable as those executed on the wall, as well as that of so treating them that they might be washed without removing the colours, and would endure without injury whatever concussion they might be subjected to in the process of execution. To discuss all these things, considerable numbers of artists frequently assembled, and had often held long disputations thereon, but always without any useful result.

A similar wish was at the same time felt by many of the elevated minds devoted to painting beyond the confines of Italy; by the painters of France, that is to say, of Spain, of Germany, and other countries.* It happened, therefore, when matters stood at this pass, that Giovanni da Bruggia † working in Flanders, and much esteemed in those parts for the great skill which he had acquired in his calling, set himself to try different sorts of colours ; and being a man who delighted in alchemy, he laboured much in the preparation of various oils for varnishes and other things, as is the manner of men of inventive minds such as he was. Now, it happened upon a time, that after having given extreme labour to the completion of a certain picture, and with great diligence brought it to a successful issue, he gave it the varnish and set it to dry in the sun, as is the custom. But, whether because the heat was too violent, or that the wood was badly joined, or insufficiently seasoned, the picture gave way at the joinings, opening in a very deplorable manner. Thereupon, Giovanni, perceiving the mischief done to his work by the heat of the sun, determined to proceed in such a manner that the same thing should never again injure his work in like manner. And as he was no less embarrassed by his varnishes than by the process of tempera painting, he turned his thoughts to the discovery of some sort of varnish that would dry in the shadow, to the end that he need not expose his pictures to the sun. Accordingly, after having made many experiments on substances, pure and mixed, he finally discovered that linseed oil and oil of nuts dried more readily than any others of all that he had tried. Having boiled these oils therefore with other mixtures, he

* The original has "other *provinces*."

† The renowned John van Eyck, called John of Bruges.

thus obtained the varnish which he, or rather all the painters of the world, had so long desired. He made experiments with many other substances, but finally decided that mixing the colours with these oils, gave a degree of firmness to the work which not only secured it against all injury from water when once dried, but also imparted so much life to the colours, that they exhibited a sufficient lustre in themselves without the aid of varnish, and what appeared to him more extraordinary than all besides was, that the colours thus treated were much more easily united and blent than when in tempera.* Rejoicing greatly over this invention, as it was reasonable that he should do, Giovanni then commenced a multitude of paintings with which he filled all those parts, to the great delight of all who beheld them as well as with very large gain to himself; his experience increasing from day to day, and his pictures constantly attaining to a higher degree of perfection.

No long time had elapsed before the fame of Giovanni's invention spread, not only over all Flanders, but through Italy and many other parts of the world, awakening the utmost desire in all artists to know by what method he gave such perfection to his works. Beholding his paintings, but not knowing in what manner they were produced, they saw themselves compelled to extol and bestow immortal praises on him, at the same time regarding him with a blameless

* For the much-vexed question of the time when, and the person by whom, painting in oil was first practised, the reader is referred to the many writers who have treated the subject. Among those most easily accessible to the English reader may be mentioned, Eastlake, *Materials*, &c., and the *Ancient Practice of Painting in Oil*, translated from various Treatises with copious and valuable notes, by Mrs. Merrifield. Walpole, *Anecdotes of Painting*, may also be consulted with advantage, and there will be found a decree of Edward III. which Walpole adduces in support of his opinion that oil-painting was practised long before the time of the brothers Hubert and John Van Eyck, to the former of whom many of the disputants on this subject attribute the credit of the discovery. Tambroni, in his preface to Cennini's *Trattato della Pittura*, p. 38, does not scruple to call the account given by Vasari, "one of those romances which are incapable of supporting the anvil of the critic." Lanzi, on the contrary, *History of Painting*, affirms the truth of our author's version, as do many other writers: while some attribute the invention to Antonello of Messina himself. The work of Cennino Cennini, admirably translated by Mrs. Merrifield, is of great value. The German reader will find the subject treated, more or less at length, by Waagen, Rumohr, Passavant, and many others.

envy; and the rather, as for some time he would permit none to see him work, nor would he impart his secret to any. Having become old, however, Giovanni at length confided his method to his disciple Ruggieri da Bruggia,* by whom it was transmitted to Ausse,† disciple of Ruggieri, and to others of whom we have made mention when speaking of oil-painting in general. But with all this, and notwithstanding that the merchants made purchases of these works, which they sent to princes and other great personages throughout the world, to their own great profit; yet the knowledge of the method did not extend beyond Flanders: and although these pictures retained the pungent odours imparted to them by the mixture of colours and oils, more particularly when they were new, so that it might have been possible, as one would suppose, to discover the ingredients and detect the mode of proceeding, yet the latter was not discovered until after the lapse of many years. But it then happened that certain Florentine merchants, who traded in Flanders and Naples, sent a picture painted in oil by Giovanni, and containing many figures, to the king of Naples, Alfonso I., by whom the work was greatly prized, as well for the beauty of the figures as for the new invention of the colouring, and every painter in the kingdom hastened to see it, when it was very highly extolled by all.‡

* Few notices of Ruggieri, or Roger of Bruges, exist. According to Facius, *De Viris Illustribus*, Roger of Bruges was in Rome during the jubilee of 1450; and Filarete, in his *Trattato*, written between the years 1460 and 1464, speaks of him as still living.

† This name is generally believed to be a mistake or misprint; it should without doubt be written *Anse*, that is, *Hans*, and Hans Hemling is most probably the artist referred to. Barnewyck, *Historie van Belgis*, p. 493, declares the city of Bruges to be filled with the works of this master. Waagen and Passavant, who follow Van Mander, call this master *Memling*, as do many of the Italian writers; others adhere to the name Hemling, with some of the German critics. For various notices of this painter, and his works, see Boisserèe, in the *Kunstblatt*, No. 11 (1821), and No. 43 (1825). The latest edition of Bryan's *Dictionary of Painters* gives an excellent compendium of the notices of this artist, furnished by different writers.

‡ In the church of Santa Barbara in Naples, there is a picture of the Magi behind the high altar, which is said to be that here mentioned by Vasari; but the *Guida di Napoli*, written for the men of learning and science who assembled in that city in 1845, throws doubt on the subject, the portraits of Alfonso I. and Ferdinand being in the picture, which was

Now, it happened that a certain Antonello da Messina,* a man of lively genius, of much sagacity, and considerable experience in his calling, having studied design during many years in Rome, had first retired to Palermo, where he worked for some time, and had finally returned to Messina, his native place, where he had confirmed by his works the good opinion entertained of him by his countrymen as one well-skilled in the art of painting. This artist having betaken himself for certain of his affairs from Sicily to Naples, there heard that king Alfonso had received a painting from Flanders, painted in oil, by Giovanni da Bruggia, after such a manner, that it could be washed, would endure concussion, and was in all respects entirely perfect. Thereupon, having obtained a sight of the work, he was so forcibly impressed by the vivacity of the colours, and the beauty and harmony of the whole painting, that, laying aside all other business, and every thought, he repaired at once to Flanders. Arrived in Bruges, he entered into the closest intimacy with Giovanni, making him presents of various drawings after the Italian manner, and of other things, insomuch that Giovanni, who had become old, moved by this and by the deference which Antonello displayed towards him, was content that the Italian artist should see the method of his proceeding in oil-painting; nor did the latter depart from that place until he had acquired a perfect acquaintance with that mode of colouring of which he so earnestly desired the knowledge. No long time after, Giovanni having died,† Antonello left Flanders

not *painted* in Naples, but *sent* thither from Flanders. There is a passage however, in an unpublished work by the Neapolitan painter Stanzioni (born 1585), to the effect that the painting, having suffered injury in the transit, was restored by Zingaro and the Donzelli, by whom these portraits may have been introduced. According to Facius, *ut supra*, the picture sent from Flanders was an **Annunciation**.

* The name of this painter is Antonello degli Antoni, and he is said to have descended from a family of artists. Gallo, *Annali di Messina*, assigns the year 1447 as that of his birth; but this is not in accordance with known facts, and we adhere to the most generally received opinion, which places it in 1414.

† The date of Hans van Eyck's death has been variously given, in 1470, 1445, and 1440; but the latest Florentine commentators assign that event to the last-named date, citing a document discovered in the archives of the cathedral of Bruges, from which it appears to be clearly shown that the Flemish master died in the month of June in that year.

to revisit his native land, and to make Italy partake in the advantages of a secret so useful, beautiful, and valuable. After having remained some few months in Messina, he repaired to Venice, where, being much addicted to the pleasures of life, a man, indeed, of very licentious habits, he resolved to fix his residence, and there finish his life, having found in that city a mode of existence exactly suited to his taste. Resuming his labours, he executed many paintings in oil, according to the method which he had learned in Flanders; these are dispersed among the houses of different gentlemen dwelling in Venice, by whom these works were valued on account of their novelty. He, likewise, produced many others which were sent to various places,* and having at length acquired a name and renown, he was commissioned to paint a picture for the parish church of San Cassiano in the above-named city. This work was executed by Antonello with great care, he gave much time to its completion, and brought all the resources of his knowledge to the task he had undertaken.† Being finished, it was highly commended for the novelty of the colouring, and the beauty of the figures, Antonello having displayed very good design therein, and the work was held in great esteem. When it was afterwards understood that he had brought the new secret from Flanders into Venice, he was always much beloved and amicably treated by the magnificent nobles of that city, so long as his life endured.

Among the painters then in repute at Venice, one of the most distinguished was a certain Maestro Domenico. This man, when Antonello arrived in Venice, received him with so much courtesy and so many caresses, that more could scarcely be offered to a dear and valued friend. For this cause, Antonello, who was not willing to be surpassed in courtesy by Maestro Domenico, imparted to him, after some few months, the secret and method of painting in oil. This

* The German galleries are richer than any other in the works of this master; there are three in the Berlin gallery, and one in that of the Belvidere (Vienna). Of the latter there is an engraving in Rosini, *Storia della Pittura Italiana*, &c. vol. iii. p. 111.

† This picture was in its place in the year 1475, and so remained until the end of the century, as we learn from Morelli, *Notizie d'Opere d'Arte di Anonimo*, p. 189. In 1580, Sansovino saw it still there, but at the time of Ridolfi (1646), see *Meraviglie dell'Arte*, it was no longer to be found.

was so extraordinary a benefit and proof of friendship, that no other could have been equally acceptable to Domenico, and he certainly had reason so to estimate it, since it caused him, as he had foreseen that it would do, to be ever afterwards highly honoured in his native land. Now it is certain that those men are grossly deceived who, even though they are niggardly and avaricious respecting things that cost them nothing, yet believe that every one must be willing to do them service for the sake of their high deserts: the courtesies of Domenico Veneziano enticed from Antonello the secret which he, with so many labours and pains, had procured for himself, and which he would most probably not have made over to any other, even for a large sum of money. Meanwhile, as we shall in due time describe the works performed in Florence by Maestro Domenico,* and declare to whom he afterwards proved himself liberal of that which had been so amicably imparted to himself, I now return to Antonello.

After having completed the picture of San Cassiano, this master executed many pictures and portraits for different nobles of Venice. Messer Bernardo Vecchietti, of Florence, has likewise a painting by his hand, San Francesco, namely, with San Domenico,† both in one picture, and exceedingly beautiful. Antonello had also received a commission from the Signoria of Venice to paint certain pictures in the palace,‡ a work which they had refused to commit to Francesco di Monsignore, of Verona, although the latter was highly favoured by the Duke of Mantua. But the Sicilian artist fell ill of a pleurisy, and died at the age of forty-nine, without having set hand to the work. He received honourable interment from his brother artists, in consideration of the benefit he had conferred on their art by making known the new method of colouring, as we find set forth in the following epitaph:—

* The life of this master follows.

† This picture was not a St. Francis and St. Dominick, but a Franciscan monk in dispute with a regular canon, it was transferred from the Vecchietti family to the possession of the Englishman, Ignatius Hugford; and is now, or was lately, in the hands of the Messrs. Woodburn.

‡ The Ducal Palace, burnt in 1483, was not restored until 1493. These dates may assist in deciding the period of Antonello's death.—*Ed. Flor.* 1832—38.

D. O. M.

"Antonius pictor, præcipuum Messanæ suæ et Siciliæ totius ornamentum, hac humo contegitur. Non solum suis picturis, in quibus singulare artificium et venustas fuit, sed et quod coloribus oleo miscendis splendorem et perpetuitatem primus Italicæ picturæ contulit summo semper artificium studio celebratus."

The death of Antonello was much regretted by many who were his friends, more especially by the sculptor Andrea Riccio, by whom the two undraped statues of Adam and Eve in marble, still to be seen in the court of the palace of the Signoria, were executed, a work accounted very beautiful.* Such was the end of Antonello, to whom our artists are certainly not less indebted for having brought the method of painting in oil into Italy, than they are to Giovanni da Bruggia for having invented it in Flanders. Both have benefited and enriched the art: for in consequence of this discovery, we have since had masters so excellent that they have almost attained the power of making their figures alive; and their services are all the more valuable, inasmuch as there is no writer by whom the knowledge of this mode of painting is ascribed to the ancients. Nay, could we certainly know that they had not been acquainted therewith, the present age might be said to have surpassed the ancients in the advance towards perfection made by the adoption of that method. But as nothing is said in these times which has not been said before, so perhaps is nothing now accomplished which has not been already done in times gone by; this, however, I pass over in silence, and will say nothing more concerning it,† but giving high commendation to those who, in addition to correct drawing, are continually adding something more to art, I proceed to write of other masters.

* Vasari has here mistaken the name of Andrea Riccio of Padua, for that of Antonio Riccio of Verona, whose name is on the work in question. —See Cicognara, *Storia della Scultura*, for a notice of Andrea Riccio, who was a celebrated master in bronze, well meriting to find place in the "Lives" of Vasari.

† Notwithstanding the attention that must have been awakened in Italy by the invention of Van Eyck, it does not seem to have had any very immediate consequences; on the contrary, the influence of the change which it was calculated to produce, appears to have been confined in the first instance to Venice and the Lombards. According to Zanetti, the first oil-painting executed in Venice was a St. Augustine, painted in the year 1475, for the church of San Giovanni e Paolo, by Bartolommeo Viva-

THE FLORENTINE PAINTER, ALESSO BALDOVINETTI.

[BORN 1422—DIED 1499.]

So powerful is the attraction exercised by the noble art of painting, that many distinguished men have abandoned callings in which they might have become most wealthy, and, impelled by the inclination felt for this one, have pursued the desire by which they were animated, and, contrary to the wish of their elders, have devoted themselves to painting, to sculpture, or to other arts, as the case might be. And, of a truth, he who, esteeming riches at their true value and not more, shall propose excellence to himself as the aim of his life, will find treasures very different to those formed of gold and silver, nor need he ever fear the accidents which not unfrequently despoil us in a moment of those earthly riches, which are unwisely esteemed by men much beyond their true worth. Well persuaded of this, Alesso Baldovinetti, attracted by his own inclination towards art, abandoned commerce, to which all his predecessors had given their attention, (and in the honourable pursuit of which they had acquired riches, living in the manner of the most noble citizens), and devoted himself to painting, wherein he distinguished himself by his peculiar talent for imitating natural objects, as may be seen in the pictures executed by his hand.

This artist, while yet but a boy, and almost against the will of his father, who would have had him occupy himself with commerce, devoted his attention to drawing; and, in a short time, made so much progress therein, that his father consented to permit him to follow the bent of his inclinations.* The first work in fresco of Alesso Baldovinetti was

rini. In Florence, painting in tempera maintained its ground still longer, a circumstance to which the horror felt for the crime of Andrea del Castagno (whose life follows), may possibly have contributed. Rumohr is doubtful whether Domenico Veneziano ever painted in oil. See the *Kunstblatt* for 1821, pp. 11, 178; see also Eastlake, *Materials*, p. 214, *et seq.* Lanzi, vol. i. p. 81, and vol. ii. p. 8, *et seq.* p. 95, *et seq.*

* Alesso Baldovinetti was inscribed in the Company of Painters in 1448, and is thus denominated in the old book, "*Alesso di Baldovinetto depintore*, MCCCCXLVIII." Baldinucci considers him to have been a disciple of Paolo Uccello, from the resemblance which his manner bears to that of this master.

executed in Santa Maria Novella, on the external wall of the chapel of San Gilio, and was much commended, among other things, for a figure of Sant' Egidio, which was considered to be a very beautiful one.* He likewise painted the chapel of Santa Trinità in fresco, together with the altar-piece, which is in tempera, for Messer Gherardo and Messer Bongianni Gianfigliazzi, most honourable and very wealthy gentlemen of Florence. The subject chosen was from the Old Testament,† and Alesso sketched the stories in fresco, but finished them *a secco*, tempering his colours with the yolk of eggs mingled with a liquid varnish, prepared over the fire: by means of this vehicle he hoped to defend his work from the effects of damp, but it was so exceedingly strong, that where it has been laid on too thickly the work has in several places peeled off; and thus, when the artist thought he had discovered a valuable and remarkable secret, he found himself deceived in his expectations.

This master drew very well from nature, and in the chapel above-named, wherein is the story of the queen of Sheba proceeding to hear the wisdom of Solomon, he has depicted the magnificent Lorenzo de' Medici, father of Pope Leo X. In the same picture is Lorenzo della Volpaja, a most excellent master in the art of making watches, and a distinguished astrologer, by whom that most beautiful clock was made for Lorenzo de' Medici, which the most illustrious Duke Cosimo now has in his palace, and wherein all the movements of the planets are perpetually shown by means of wheels, a very rare thing, and the first that was made in that manner.‡ In the picture opposite to this of the queen of Sheba, Alesso depicted Luigi Guicciardini the elder, Luca

* From a MS. *Memoriale* by Francesco di Giovanni Baldovinetti, a notice is cited by Manni to the effect that in this chapel Alesso had painted his own portrait dressed in a short tunic, and holding a javelin, but when the chapel was restored these pictures were destroyed.

† The paintings of this chapel also were destroyed to remodernize the choir about the year 1760. Among the many portraits introduced in them was one of Alesso himself. This Giovanni di Poggio Baldovinetti, who added marginal notes to a copy of Vasari's Lives in 1747, declares himself to have had copied in 1730.

‡ It is now in the Florentine Museum of Natural History, but the Italian commentators accuse Vasari of "making a mere gratuitous assertion, when he declares it to be the first of its kind."

Pitti, Diotisalvi Neroni, and Giuliano de' Medici, father of pope Clement VII. Beside the stone pillar he further placed Gherardo Gianfigliazzi the elder, and the knight Messer Bongianni, who wears a vestment of azure blue, with a chain round his neck; with Jacopo and Giovanni, both of the same family. Near these personages stand Filippo Strozzi the elder, with the astrologer Messer Paolo dal Pozzo Toscanelli. On the vault are four Patriarchs, and on the altar-piece is the Trinity, with San Giovanni Gualberto and another saint, both kneeling. All these portraits are easily recognized, from their close similarity to those of the same persons which we see in other works, whether of statuary or painting; more particularly to those existing in the houses of their respective descendants. Alesso devoted a large portion of time to this picture, being extremely patient, and liking to execute his works at his leisure and convenience. He drew exceedingly well, and in our book there is a mule, depicted from nature by his hand, wherein every turn of each hair, all over the animal, is represented with much patience and considerable grace of manner. Alesso was extremely careful and exact in his works, and of all the minutiæ which mother nature is capable of presenting, he took pains to be the close imitator; but he had a somewhat dry and hard manner, more especially in his draperies. He delighted in the representation of landscape, which he depicted with the utmost exactitude; thus we find in his pictures rivers, bridges, rocks, herbs, fruits, paths, fields, cities, castles, sands, and objects innumerable of the same kind.* In the church of the Annunziata in Florence, at the back of the court, and on the wall where the Annunciation itself is depicted, Alesso executed an historical piece in fresco, but finished *a secco*,† wherein he represented the Nativity of Christ, painted with such minuteness of care, that each separate straw, in the roof of a cabin, figured

* In the Gallery of the Uffizj, in Florence, is a work by Alesso Baldovinetti, more perfectly preserved perhaps than any other that remains to us. The subject is a Virgin seated with the Divine Infant on her knee. On her right hand is St. John the Baptist, with SS. Cosimo and Damiano, before whom kneels St. Francis; on the left are St. Lorenzo and two other saints, with St. Dominick, also kneeling.

† Lanzi remarks, that of this work little but the design remains.

therein, may be counted; and every knot in these straws distinguished.* In the same picture are the ruins of a house, the mouldering stones of which are corroded and wasted by rain and snow, a portion of the wall is covered by a thick branch of ivy, and in this it is to be remarked that the painter, with untiring patience, has made the upper part of the leaf of one shade of green, and the under side of a different tint, as does nature herself, neither more nor less. The shepherds in this work are very carefully painted, and there is a snake or adder crawling up a wall, which is entirely natural.

It is said that Alesso took great pains to discover the true method of working in Mosaic, but that he never succeeded in discovering any thing worth naming, until at length he happened to meet with a German, who was going to Rome for the sake of the indulgences: this man he took into his house, and by him was made fully acquainted with all the rules and the whole method of proceeding. Encouraged by this he set himself boldly to work, and on the inner wall of San Giovanni, in the arches over the bronze gates, he executed certain Angels holding the head of the Saviour. By means of this work, the good manner of Alesso became known, and he was commissioned by the consuls of the guild of merchants to clean and restore the entire vault of the church, which had been adorned by Andrea Tafi, as has been related, but, having received injury in several places, then required to be repaired and set in order. This undertaking Alesso executed with love and diligence, availing himself for that purpose of a construction in wood-work, erected for him by Cecca,† who was the best architect of that time. The practice of Mosaic was imparted by Alesso Baldovinetti to Domenico Ghirlandajo, who afterwards painted the portrait of the former near that of himself, in the chapel of the Tornabuoni family, in the church of Santa Maria Novella. These portraits are in the story of Joachim

* Of this picture an engraving may be seen in the *Etruria Pittrice*.

† Richa, *Chiese Fiorentine*, vol. v. p. 34, cites documents giving the dates of these works. The contract wherein Cecca (Francesco d'Angiolo, called Il Cecca) engages to construct the "edifice," or elaborate scaffold here alluded to, bears date Feb. 20, 1482: he is declared in this document to be chosen "because there is not his equal in matters of this kind"—a reason that might be suffered to prevail with advantage in later times.

driven from the temple; that of Alesso is in the figure of an old man, his beard shaven, and wearing a red cap or hood on his head.*

Alesso Baldovinetti lived eighty years,† and when he perceived the approaches of age, being desirous of a place where he might attend to the studies of his profession with a quiet mind, he purchased admission into the hospital of San Paolo. Here, perhaps in the hope of being more willingly received and more favourably treated, perhaps also by mere chance, he caused a great chest to be carried into the rooms assigned to him, giving it to be understood that there was a considerable sum of money contained in it. Believing this to be the case, the superintendent and other officials of the hospital, who knew that he had made a donation to their house of all that should be found belonging to him after his death, received and treated him with the utmost cordiality. But at the death of the painter, nothing was found in the chest but some drawings, a few portraits on paper, and a small book, containing directions for preparing the stones and stucco for Mosaic, with instructions in the method of using them. Nor was it any great marvel, according to what is said of Alesso, that no money was found there, since the master was so benevolent and obliging, that he possessed nothing which was not as much the property of his friends as of himself.

One of the disciples of Alesso Baldovinetti was the Florentine Graffione, who executed the figure of God the Father in fresco, with the angels around it, which is still to be seen over the door of the Innocenti.‡ It is related that the Magnificent Lorenzo de' Medici, conversing one day with Graffione, who was a singularly eccentric person, said to him, "I will have all the angles of the inside of the cupola decorated with Mosaics and stucco-work." To which Graffione replied,

* It appears from the MS. annotations of Giovanni Baldovinetti already referred to, that this portrait is not the likeness of Alesso, but that of Tommaso, the father of Domenico Ghirlandajo.

† This would bring the date of his death down to the year 1502, but the register of deaths for the year 1499 has that of Alesso under date of the 29th of August in that year.

‡ The Florentine Edition of Vasari, published in 1832-38, speaks of this work as in a very grievous state; that of 1846-49, not yet completed, but still in progress, informs us, that the fresco of Graffione "has been recently restored by the Professor Antonio Marini."

"But you have not masters for it." Whereupon Lorenzo rejoined, "We have so much money that we shall make them." But Graffione instantly exclaimed, "Heigh! Lorenzo; money can make no masters; it is the masters who make the money." Graffione was a man of most fantastic character and singular habits. In his house he ate at no table but one prepared with his pasteboards, &c., and slept in no other bed than a great chest filled with straw and without sheets.

But to return to Alesso: that master finished his works and ended his life in the year 1448,* when he was honourably interred by his relations and fellow citizens.†

THE SCULPTOR, VELLANO OF PADUA.

[BORN ABOUT 1430?—DIED IN 1500 OR 1502?]

So powerful is the effect of care and practice in him who with zealous study addicts himself to the imitation of any given object, that we frequently observe the manner of certain of our masters to be so well imitated by those who greatly delight in their works, that no difference can be discerned (unless it be by those who examine with well-practised eyes) between the imitation and the thing imitated: and it rarely happens that a well-disposed and affectionate disciple fails to adopt, at least in great part, the manner of his master.

Vellano of Padua devoted himself with so much zeal to the imitation of the manner and methods of Donato in sculpture, but more particularly in works of bronze, that he was con-

* An error of the press for 1498; for the true date of Alesso's death, see note †, p. 68.

† The *Memoriale* of Francesco di Giovanni di Guido Baldovinetti, before cited, makes mention of other works of Alesso, not alluded to by Vasari. One of these was in the cloisters of San Benedetto, outside Florence; another was in those of Santa Croce, and represented the Flagellation of Christ. All these works are dispersed or lost, some of them being ascribed to other masters, as that of Santa Croce, for example, which is attributed to Andrea dal Castagno.

sidered in Padua, his native city, to have inherited the ability of the Florentine master—an opinion justified by his works in the Santo,* respecting which almost any one, not possessing a perfect acquaintance with the subject, might be easily induced to believe them the works of Donato himself: nay, many not previously informed of the truth, are thus deceived every day.†

This Vellano, then, inflamed by the many praises which he continually heard bestowed on the Florentine sculptor Donato,‡ who was then working in Padua, and impelled by a desire for those advantages secured to good artists by the excellence of their works, Vellano, I say, placed himself with Donato to acquire from him the knowledge of his art, and devoted himself to the study of sculpture in such sort, that with the aid of so great a master, he finally attained his purpose; insomuch that before Donatello had completed his undertaking in Padua and departed thence, Vellano had made so great a progress in the art, that he had already awakened considerable expectation, and gave the master so much hope, as to induce the latter to leave him all his provisions and preparations for the work, with the designs and models of the stories in bronze, which still remained to be executed around the choir of the Santo, in that city. This was one reason why Vellano, when Donato had departed, was publicly appointed by his native city, to his very great honour, to execute the whole work. By him, therefore, all the stories in bronze on the outer side of the choir of the Santo were executed accordingly: and here, among other things, is the story of Samson, who grasping the columns,§ destroys the

* The church of St. Anthony of Padua, so called *par eminence*.

† Cicognara, *Storia della Scultura*, declares that the most unskilled in art, provided they are furnished with good sense, are unlikely to mistake even the best works of Vellano for the least distinguished among those of Donato.

‡ Pomponius Guaricus, in his Treatise *De Sculptura*, also declares Vellano, or Bellano of Padua, to have been a scholar of Donato, but calls him "ineptus artifex."

§ The bassi-rilievi in bronze around the choir of the Santo are twelve; the subjects are taken from the Old Testament. Of these twelve bassi-rilievi, ten are by Vellano; the other two, the second and fifth, namely, one representing David and Goliath, the other Judith and Holofernes, are by Andrea Riccio, whom Cicognara considers to be greatly superior to Vellano.

temple of the Philistines. In this work the fragments of the structure are seen descending and overwhelming the people; the death of whom, some by the ruins, and some by terror, with the various attitudes into which that vast concourse was thrown, has been admirably delineated and expressed by the painter. In the same place are several bronze chandeliers, executed with great judgment and displaying considerable invention, by the same master, with certain figures in wax, the models of the works just described, also by his hand. From all we see, this artist was manifestly possessed by an extreme desire to reach the point attained by Donaletto; but this he did not effect, having attempted to attain a height beyond his strength, in a very difficult art.*

Vellano was also much attached to the study of architecture, and displayed more than common ability in the exercise of that branch of art. Having visited Rome in the year 1464, at the time when Pope Paul,† a Venetian, occupied the chair of St. Peter, Vellano was employed in the works of the Vatican, Giuliano da Maiano being architect to the pontiff. Among other things executed by Vellano, are the arms of Pope Paul, with the name of his Holiness; and many of the decorations in the palace of San Marco are by this artist, who was commissioned to that work by the same pope, and executed the bust‡ of the Holy Father, which is to be seen on the summit of the staircase.

A magnificent Court was designed for this palace by Vellano, with a graceful and commodious flight of steps, but the death of the pontiff intervened to prevent the execution of the work, and all these things remained incomplete. During the period of his abode in Rome, Vellano executed many small works in marble and bronze for the pope and other persons, but these I have not been able to find. In Perugia there is a bronze statue larger than life by this

* These words Cicognara declares to be in contradiction to the eulogies of the previous pages; and concludes that Vasari wrote this life from notices communicated to him by the friends of Vellano, whom he has thus not described according to his own judgment, but according to the representations of others, the result being, that Vellano receives undue praise.

† Paul II. (Pietro, Cardinal Barbo.)

‡ This bust retains its place, but it was at one time the purpose of the Venetian ambassador, Zulian, to remove it to Venice.—Bottari.

master, which presents a portrait taken from nature, of the above-named pope, seated in his pontifical robes: at the foot of the figure is the name of the artist with the date of its completion.* This work is placed in a niche prepared with much care, and composed of different kinds of marbles, outside the door of the church of San Lorenzo, which is the cathedral of that city. A large number of medals were produced by this master, some of which are still to be seen, more particularly that of Pope Paul above-named, with those of the Aretine, Antonio Rosello,† and of Batista Platina,‡ both secretaries to that pontiff.

After these things, Vellano having returned to Padua with a very good name, was held in great esteem not only in his native city, but in all Lombardy and the March of Treviso, as well because there had not before been any very excellent artists in those parts, as because he had attained great skill in the founding of metals. At a later period, and when Vellano had already become old, the Signoria of Venice, resolving to erect an equestrian statue of Bartolommeo da Bergamo, adjudged the horse to the Florentine Andrea del Verrocchio, and the figure to Vellano. Andrea, who knew himself to be, as indeed he was, a much better master than Vellano, and had expected that the whole work would be confided to himself, fell into a violent fit of rage when he heard of this arrangement, and having first broken and destroyed the model, which he had already finished, he departed to Florence. But after a time, being invited to return by the Signoria, who accorded to him the entire work, he went back to complete it.§ This gave Vellano so much displeasure, that without uttering a word, or showing his

* The city of Perugia decreed this statue to Paul II. in gratitude for the benefits conferred on the citizens by that pontiff, who had found means to appease their civil discords, and to restore order to their finances.

† Antonio Rosello, considered one of the most learned and eloquent men of his time, obtained the sounding title of "Monarch of Knowledge," and was declared a new Lycurgus and a new Solon: he died in Padua at a very advanced age in 1467.—*Masselli.*

‡ Bartolommeo, and not Batista. This is the author of the *Storia de' Papi*, from St. Peter down to Paul II. He died at Rome in the year 1481, at the age of sixty, being then keeper of the Biblioteca Vaticana.—*Ibid.*

§ Of the discords produced by this decision between the two artists, there is further notice in the life of Andrea Verrocchio, which follows.

resentment in any other manner, he left Venice immediately, and returned to Padua, where he lived very honourably during the remainder of his life, contenting himself with the works that he had already completed, and with the conviction of being, as he ever was, beloved and respected in his native land. He died at the age of ninety-two,* and was buried in the Santo with that distinction which his talents, having done honour to his country as well as himself, had merited. His portrait was sent to me from Padua, by certain friends of mine, who received it, as they inform me, from the most learned and very reverend Cardinal Bembo, a most zealous admirer of the fine arts, as well as highly distinguished for his rich endowments of mind and body, wherein, and for the rarest virtues and talents, he was indeed excellent above all the men of our age.†

THE FLORENTINE PAINTER, FRA FILIPPO LIPPI.

[BORN 1412—DIED 1469.]

THE Carmelite monk, Fra Filippo di Tommaso Lippi, was born at Florence in a bye street called Ardiglione, under

* Cicognara asserts, but without adducing any proof, that Vellano lived thirty-four years after the death of his master Donatello; this brings the death of the former to 1500 or 1502, accordingly as we adopt the opinion of Bartolommeo Fonzio, who places Donatello's death in 1466, or that of Matteo Palmieri, who gives the year 1468 as that of his demise.

† Many writers, among whom are Morelli, Piacenza, and Cicognara, affirm Andrea Riccio, the Paduan artist of whom Vasari makes so slight a mention (in the life of Antonello da Messina), but who was in fact an artist of distinguished merit, to have been a disciple of Vellano. A fine work of Andrea Riccio, The Tomb of Girolamo and Marcantonio della Torre namely, was removed from Verona by the French. This is now in Paris. Riccio was also an architect, and the church of Santa Giustina of Padua, commenced in 1502, by Girolamo da Brescia, was completed after his design. Andrea Riccio died in his native city on the 8th of July, 1532, and was buried in the cemetery of San Giovanni in Verdara, with the following inscription :—

Andræ Crispo Briosco Pat. Statuario insigni, cuius opera ad antiquorum laudem proxime accedunt, in primo æneum candelabrum quod in æde. D. Antonii cernitur, Hæredes pos. Vix. ann. LXII. *mens.* III. *dies.* VII. *Obiit* VIII. *indus. Julii* M. D. XXXII.

Cicognara has given engravings of his principal works. See Plates XXXV XXXVI. and XXXVII.

the Canto alla Cuculia, and behind the convent of the Carmelites. By the death of his father he was left a friendless orphan at the age of two years, his mother having also died shortly after his birth. The child was for some time under the care of a certain Mona Lapaccia, his aunt, the sister of his father, who brought him up with very great difficulty till he had attained his eighth year, when, being no longer able to support the burden of his maintenance, she placed him in the above-named convent of the Carmelites. Here, in proportion as he showed himself dexterous and ingenious in all works performed by hand, did he manifest the utmost dulness and incapacity in letters, to which he would never apply himself, nor would he take any pleasure in learning of any kind. The boy continued to be called by his worldly name of Filippo,* and being placed with others, who like himself were in the house of the novices, under the care of the master, to the end that the latter might see what could be done with him; in place of studying, he never did any thing but daub his own books, and those of the other boys, with caricatures, whereupon the prior determined to give him all means and every opportunity for learning to draw. The chapel of the Carmine had then been newly painted by Masaccio, and this being exceedingly beautiful, pleased Fra Filippo greatly, wherefore he frequented it daily for his recreation, and, continually practising there, in company with many other youths, who were constantly drawing in that place, he surpassed all the others by very much in dexterity and knowledge; insomuch that he was considered certain to accomplish some marvellous thing in the course of time. For not only in his youth, but when almost in his childhood, he performed so many praiseworthy labours, that it was truly wonderful. While still very young he painted a picture in *terra verde*, in the cloister, near Masaccio's painting of the Consecration; the subject of which was a Pope confirming the Rule of the Carmelites,† with others in fresco on several of the walls in different parts of the church: among these was a figure of St. John the Baptist, with stories from the life of

* The reader will doubtless remember that it was customary, on entering the convent, to change the baptismal name for some other, a custom departed from, as it should seem, in the case of Filippo.

† This work was destroyed, with the Consecration of Masaccio.

that saint. Proceeding thus, and improving from day to day, he had so closely followed the manner of Masaccio, and his works displayed so much similarity to those of the latter, that many affirmed the spirit of Masaccio to have entered the body of Fra Filippo. On one of the pillars of the church, near the organ, he depicted the figure of San Marziale, a work by which he acquired great fame, seeing that it was judged to bear a comparison with those executed by Masaccio.* Whereupon, hearing himself so highly commended by all, he formed his resolution at the age of seventeen, and boldly threw off the clerical habit.†

Some time after this event, and being in the march of Ancona, Filippo was one day amusing himself with certain of his friends in a boat on the sea, when they were all taken by a Moorish galley which was cruising in that neighbour hood, and led captives into Barbary, where he remained, suffering many tribulations, for eighteen months. But, having frequent opportunities of seeing his master, it came into his head one day to draw his portrait; and finding an opportunity, he took a piece of charcoal from the fire, and with that delineated his figure at full length on a white wall, robed in his Moorish vestments. This being related to the master by the other slaves, to all of whom it appeared a miracle, the arts of drawing and painting not being practised in that country, the circumstance caused his liberation from the chains in which he had so long been held. And truly that was greatly to the glory of that noble art; for here was a man to whom belonged the right of condemning and punishing, but who, in place of inflicting pains and death, does the direct contrary, and is even led to show friendship, and restore the captive to liberty. Having afterwards‡

* All the pictures here described as executed by Fra Filippo Lippi in the church of the Carmine, have been destroyed, partly by time, and partly by the conflagration of 1771.—*Masselli.*

† If Filippo, as Della Valle affirms, left his convent after a few months of noviciate, without being professed, how does it happen that he is always called Fra Filippo through his whole life? He painted his own portrait with the tonsure, and his death is registered in the necrology of the Carmelites as that of a member, under the name *Frater Philippus.* From all these things it is to be supposed that he was certainly professed, if not in full orders.—*Ibid.*

‡ The Florentine commentators accuse Vasari of more than usual inaccuracy as regards the dates in this life. The Germans defend him on

executed certain works in painting for his master, he was then conducted safely to Naples, where he painted a picture on panel for king Alfonso, then Duke of Calabria, which was placed in the chapel of the castle, where the guard-room now is. But after no long time he conceived a wish to return to Florence, where he remained some months, during which time he painted an altar-piece for the nuns of Sant' Ambrogio, a most beautiful picture,* by means of which he became known to Cosimo de' Medici, who was thereby rendered his most assured friend. He likewise executed a painting in the chapter-house of Santa Croce,† with a second, which was placed in the chapel of the Medici Palace, and on which he depicted the Nativity of Christ.‡ Fra Filippo likewise painted a picture for the wife of the above-named Cosimo, the subject of which is also a Nativity of Christ, with a figure of St. John the Baptist; this work was intended for one of the cells in the hermitage of Camaldoli which she had caused to be constructed as a mark of devotion, and had dedicated to St. John the Baptist.§ Other pictures by the same master, containing stories in small figures, were sent as a gift to Pope Eugenius IV., who was a Venetian, by Cosimo de' Medici, and these works caused Fra Filippo to be in great favour with that pontiff.

It is said that Fra Filippo was much addicted to the pleasures of sense, insomuch that he would give all he possessed to secure the gratification of whatever inclination might at the moment be predominant; but if he could by no means accomplish his wishes, he would then depict the object which had attracted his attention, in his paintings, and endeavour by discoursing and reasoning with himself to diminish the violence of his inclination. It was known that, while occupied in the pursuit of his pleasures, the works undertaken by him received little or none of his attention; for which reason

many of these occasions, on the present for example. The reader is referred to these authorities for more minute details than can here find place.

* This picture, a very large one, depicting the Virgin Crowned, with Angels and Saints, is now in the Gallery of the Academy of Fine Arts at Florence.

† This is likewise in the Gallery of the Fine Arts.

‡ Now in the Gallery of the Uffizj at Florence.

§ In the Gallery of the Academy at Florence.

Cosimo de' Medici, wishing him to execute a work in his own palace,* shut him up, that he might not waste his time in running about; but having endured this confinement for two days, he then made ropes with the sheets of his bed, which he cut to pieces for that purpose, and so having let himself down from a window, escaped, and for several days gave himself up to his amusements. When Cosimo found that the painter had disappeared, he caused him to be sought, and Fra Filippo at last returned to his work, but from that time forward Cosimo gave him liberty to go in and out at his pleasure, repenting greatly of having previously shut him up, when he considered the danger that Fra Filippo had incurred by his folly in descending from the window; and ever afterwards, labouring to keep him to his work by kindness only, he was by this means much more promptly and effectually served by the painter, and was wont to say that the excellencies of rare genius were as forms of light and not beasts of burden.

For the church of Santa Maria Primerana,† on the piazza of Fiesole, Fra Filippo painted a picture, wherein he depicted Our Lady receiving the Annunciation from the angel. This work exhibits extraordinary care, and there is so much beauty in the figure of the angel, that it appears to be indeed a celestial messenger.‡ This master executed two pictures for the nuns of the Murate; one, an Annunciation, is placed on the high altar; the other, presenting stories from the lives of San Benedetto and San Bernardo, is on another altar of the same church.§ In the palace of the Signoria Fra Filippo likewise painted a picture of the Annunciation, which is over a door; with another representing San Bernardo, placed over another door in the same palace. In the sacristy of Santo Spirito, in Florence, is a painting by this master, representing the Virgin surrounded by angels, and

* Two paintings by Fra Filippo, formerly in the Palazzo Medici are now in possession of the Brothers Metzger of Florence. The one is an Annunciation. In the other are seven Saints seated, St. John in the centre; both are finished with exquisite care.—*Ed. Flor.* 1849.

† This work is now in the neighbouring residence of the Canons.

‡ This picture was sold many years since, and is conjectured to be now in the Pinacoteck of Munich.—*Ed. Flor.* 1849.

§ The convent was suppressed in 1812, and the fate of these two pictures is unknown.

with saints on either hand, a work of rare excellence, which has ever been held in the highest esteem by men versed in our arts.* In the church of San Lorenzo, Fra Filippo executed a picture, also representing the Annunciation, which is in the chapel of the Superintendents of Works,† with a second for the Della Stufa Chapel, which is not finished. For Sant' Apostolo, in the same city, he painted a picture ‡ in panel for one of the chapels; it presents the Virgin surrounded by different figures. And in Arezzo he executed one for Messer Carlo Marsuppini, to be placed in the chapel of San Bernardo, belonging to the monks of Monte Oliveto, wherein he depicted the Coronation of the Virgin, surrounded by numerous saints. This work has maintained itself in so remarkable a degree of freshness, that one might suppose it to have but just left the hands of the master. With respect to this picture, the latter was exhorted by Carlo Marsuppini to give particular attention to the hands, his painting of which, in many of his works, had been much complained of; whereupon Fra Filippo, wishing to avoid such blame for the future, ever afterwards sought to conceal the hands of his figures, either by the draperies or by some other contrivance. In the painting we are now describing, the master has given the portrait of Messer Carlo Marsuppini from the life.§

In Florence, Fra Filippo painted the picture of a *Presepio*,‖

* It is perhaps to this picture that Domenico Veneziano alludes in a letter written from Perugia, in 1438, to Pietro de' Medici, wherein he says, "Fra Filippo has a picture which is to go to Santo Spirito, but which he cannot finish in five years, though he should work night and day." This work represents the Virgin and Child, with Angels adoring; in the predella are other Angels sounding musical instruments, with Saints, a Bishop and a Nun, the latter in black vestments; it is now in the collection of Lombardi and Baldi, of Florence. So far the last edition, Flor. 1849. Other annotators affirm that the work here named by Vasari, was sent to Paris, in 1812, and still remains in that city.

† This picture is still in its place, but in a very poor condition. Of that for the Stufa Chapel nothing is known.

‡ The fate of this work is unknown.

§ The convent being suppressed in 1785, this work was purchased by the noble house of Lippi, of Arezzo; it was afterwards sold to Pope Gregory XVI., who placed it in the gallery of St. John of the Lateran.

‖ Representations of the Nativity, with all its attendant circumstances are so called, and are very familiar to those who have frequented Italian churches.

for the nuns of Annalena,* and some of his works are also to be seen in Padua.† He sent two stories in small figures to Rome for Cardinal Barbo; they were admirably executed, and finished with extraordinary care. This master certainly displayed most wonderful grace in his works, blending his colours with the most perfect harmony, qualities for which he has ever been held in the highest esteem among artists, and for which he is extolled by modern masters with unlimited commendation; nay, there can be no doubt, that so long as his admirable labours can be preserved from the voracity of time, his name will be held in veneration by all coming ages. In Prato, near Florence, where Fra Filippo had some relations, he took up his abode for some months, and there executed various works for the whole surrounding district, in company with the Carmelite, Fra Diamante, who had been his companion in noviciate. Having then received a commission from the nuns of Santa Margherita, to paint a picture for the high altar of their church, he one day chanced to see the daughter of Francesco Buti, a citizen of Florence, who had been sent to the Convent, either as a novice or boarder. Fra Filippo, having given a glance at Lucrezia, for such was the name of the girl, who was exceedingly beautiful and graceful, so persuaded the nuns, that he prevailed on them to permit him to make a likeness of her, for the figure of the Virgin in the work he was executing for them.‡ The result of this was, that the painter fell violently in love with Lucrezia, and at length found means to influence her in such a manner, that he led her away from the nuns, and on a certain day, when she had gone forth to do honour to the Cintola§ of our Lady, a venerated relic preserved at Prato and exhibited on that occasion, he bore her from their keeping. By this event the nuns were deeply disgraced, and the father of Lucrezia was

* The convent having been suppressed, this picture was supposed to be lost, but we have discovered it in the gallery of the Florentine Academy of the Fine Arts. It will be found under the No. 57 of the catalogue published in 1846.—*Ed. Flor.* 1849.

† The works executed in the Santo of Padua have been destroyed in the successive restorations of the Church.

‡ This picture is a Nativity of Christ, it was sent to Paris in 1812, and still remains there.

§ The girdle, presented to St. Thomas by Our Lady herself, as saith the egend.

so grievously afflicted thereat, that he never more recovered his cheerfulness, and made every possible effort to regain his child. But Lucrezia, whether retained by fear or by some other cause, would not return, but remained with Filippo, to whom she bore a son, who was also called Filippo, and who eventually became a most excellent and very famous painter like his father.*

In the church of San Domenico, in this same Prato, are two pictures† by this master, and in the transept of the church of San Francesco is another, a figure of the Virgin namely. Desiring to remove this work from its original place, the superintendents, to save it from injury, had the wall on which it was depicted cut away, and having secured and bound it with wood-work, thus transported it to another wall of the church, where it is still to be seen.‡ Over a well, in the court-yard of the Ceppo of Francesco di Marco, there is a small picture on panel by this master, representing the portrait of the above-named Francesco di Marco, the author and founder of that pious establishment. In the Capitular Church of Prato, on a small tablet which is over the side door as one ascends the steps, Fra Filippo depicted the death of San Bernardo, by the touch of whose bier many lame persons are restored to health. In this work are monks bewailing the loss of their master; and the exquisite grace of their heads, the truth and beauty with which their grief, and the plaintive expression of their weeping, are conveyed to the spectator, is a thing marvellous to behold. Some of the hoods and draperies of these monks have most beautiful folds, and the whole work merits the utmost praise for the excellence of its design, composition, and colouring, as well as for the grace and harmony of proportion displayed in it,

* This son was Filippino Lippi, whose life follows. It is supposed that the carrying off of Lucrezia is the event to which Giovanni de' Medici refers, where, in a letter to Bartolommeo Serragli, written from Florence, on the 27th of May, 1458, he uses the following words: "And so we laughed a good while at the error of Fra Filippo."—*Gaye, Carteggio inedito d' Artisti*, i. 186.

† One of these, representing the Birth of the Saviour, is still in the refectory of the Convent of San Domenico.

‡ In the various changes suffered by this church, the picture has most probably been destroyed, as it is no longer to be seen.—*Ed. Flor.* 1832—1838.

completed as it is by the most delicate hand of Filippo.* He was also appointed by the wardens of the same church, who desired to retain a memorial of him, to paint the chapel of the High Altar, and here we have likewise good evidence of his power, for besides the excellence of the picture as a whole, there are certain heads and draperies in it which are most admirable.† In this work Fra Filippo made the figures larger than life, and hereby instructed later artists in the mode of giving true grandeur to large figures.‡ There are likewise certain figures clothed in vestments but little used at that time, whereby the minds of others were awakened, and artists began to depart from that sameness which should rather be called obsolete monotony than antique simplicity. In the same work are stories from the life of Santo Stefano, to whom the church is dedicated; they cover the wall on the right side, and consist of the Disputation, the Stoning and the Death of the Protomartyr. In the first of these, where St. Stephen is disputing with the Jews, the countenance of the saint exhibits so much zeal and fervour, that it is difficult even to imagine; how much more then to give it expression: while, in the faces and attitudes of these Jews, their hatred and rage, with the anger they feel at finding themselves vanquished by the saint, are equally manifest. Still more forcibly has he depicted the brutal rage of those who slew the martyr with stones, which they grasp, some large, others smaller ones, with grinding teeth, horrible to behold, and with gestures of demoniac rage and cruelty. St. Stephen, calm and steadfast in the midst of their terrible violence, is seen with his face towards heaven, imploring the pardon of the Eternal Father for those who thus attack him, with the utmost piety and fer-

* This picture is still in its place, and is in tolerable preservation, but it is not a small picture, as Vasari implies, being upwards of four braccia high, and more than two broad.—*Ed. Flor.* 1846—9.

† This work, which is in fresco, is also still in its place, and is better calculated to give a clear idea of the painter's merits than any other whatever still remaining to us.—*Masselli.*

‡ Earlier masters, as for example Buffalmacco, Taddeo Bartoli, Lorenzo di Bicci, and others, had painted colossal figures, but their style was nevertheless not a grand one. Fra Filippo Lippi displayed grandeur of style, not in his large figures only, but even in those of the smallest dimensions. —*Förster.*

vour. This variety of expression is certainly very fine, and is well calculated to teach students of art the value of imitative power, and the importance of being able to express clearly the affections and emo tions of the characters represented. Fra Filippo devoted the most earnest attention to this point, as is seen in this work; he has given the disciples who are burying St. Stephen attitudes so full of dejection, and faces so deeply afflicted, so drowned in tears, that it is scarcely possible to look at them without feeling a sense of sorrow. On the other side of the chapel is the History of St. John the Baptist, his Birth, that is to say, his Preaching in the Wilderness, his Baptism, the Feast of Herod, and the Decapitation of the Saint. In the picture of the Preaching, the Divine Spirit inspiring the speaker is most clearly manifest in his face, while the different emotions of hope, anxiety, gladness, and sorrow, of the crowd, women as well as men, who are listening around him, charmed and mastered by the force of his words, are equally well expressed. In the Baptism are beauty and goodness exemplified, and in the Feast of Herod, the splendour of the banquet, the address of Herodias, the astonishment of the guests, and their inexpressible sorrow when the head is presented on the charger, are rendered with admirable truth and effect. Among those present at the banquet are numerous figures in fine attitudes, exhibiting beautiful draperies and exquisite expressions of countenance. A portrait of Fra Filippo himself, taken with his own hand by help of a mirror, is one of them, and among the persons who bewail the death of St. Stephen, is the portrait of his disciple Fra Diamante, in a figure robed in black, and bearing the vestments of a bishop. This work is indeed the best of all that he produced, as well for the many fine qualities displayed in it, as for the circumstance, that having made the figures somewhat larger than life, he encouraged those who came after him to enlarge their manner. Fra Filippo was indeed so highly estimated for his great gifts, that many circumstances in his life which were very blameable received pardon, and were partly placed out of view, in consideration of his extraordinary abilities. In the work just described is the portrait of Messer Carlo, natural son of Cosimo de' Medici, who was rector of the church wherein it was executed, which

had received large benefactions both from him and his house.

In the year 1463, when Fra Filippo had completed this undertaking,* he painted a picture in tempera for the church of San Jacopo, in Pistoja. The subject of this work, which is a very fine one, is the Annunciation, and contains the portrait of Messer Jacopo Bellucci, taken from the life, and depicted with great animation.† There is also a picture representing the Birth of the virgin, by this master, in the house of Pulidoro Bracciolini;‡ and in the hall of the Council of Eight, in Florence, is a picture of the Virgin with the Child in her arms, painted in tempera, on a half circle.§ In the house of Ludovico Capponi, likewise, there is another picture of the Virgin, which is exceedingly beautiful;‖ and a work of the same master is in the possession of Bernardo Vecchietti, a Florentine noble of so much integrity and excellence that my words cannot do justice to his merits. The picture is small, the subject Sant' Agostino occupied with his studies; an exceedingly beautiful painting.¶ But still finer is a figure of St. Jerome doing penance, of similar size, and by the same hand, which is now in the *guardaroba* of Duke Cosimo:** for if Fra Filippo displayed excellence in his paintings generally, still more admirable were his

* The paintings of the Choir above described, which are without doubt the most important and most admirable of Fra Filippo's works, were carefully restored by Professor Antonio Marini, in 1835, and on that occasion a work containing five engravings, the portraits of Fra Filippo, Fra Diamante, and Messer Carlo de' Medici included, was published by the Canon Baldanzi, under the following title: *Delle Pitture di Fra Filippo Lippi nel coro della Cattedrale di Prato.* This publication gives interesting notices of Fra Filippo, and of his disciple Fra Diamante.—*Ed. Flor.* 1849.

† This painting has been removed from the church, and is believed to be in one of the German galleries.—*Ibid.*

‡ Waagen informs us that this work is now in the Royal Gallery of Berlin; it will be found under the No. 170, of the catalogue published in 1841.

§ Believed to be lost.

‖ This work was in possession of Carlo del Chiaro, whose collection was purchased by Prince Demidoff, but it is believed that the picture in question had been previously sold.

¶ Still in excellent preservation, and now in the Florentine Gallery —See Mrs. Jameson. *Poetry of Sacred and Legendary Art*, vol. i. p. 295.

** The fate of this picture is unknown.

smaller pictures; in these he surpassed himself, imparting to them a grace and beauty, than which nothing finer could be imagined: examples of this may be seen in the predellas of all the pictures painted by him. He was indeed an artist of such power, that in his own time he was surpassed by none, and even in our days there are very few superior to him: therefore it is that he has not only been always eulogized by Michael Angelo, but in many things has been imitated by that master.

For the church of San Domenico-vecchio, in Perugia, Fra Filippo* painted a picture, which has since been placed on the high altar; it represents the Virgin, with San Piero, San Paolo, San Ludovico, and Sant' Antonio the abbot. The Cavaliere, Messer Alessandro degli Alessandri, also a friend of Fra Filippo, caused him to paint a picture for the church of his country palace at Vincigliata, on the heights of Fiesole, the subject a San Lorenzo and other saints. In this work he depicted the portraits of Alessandro degli Alessandri and his two sons.† Fra Filippo was very partial to men of cheerful character, and lived for his own part in a very joyous fashion.

This master instructed Fra Diamante in the art of painting, and the latter executed many works in the church of the Carmine at Prato. He attained to great perfection in the imitation of his master's manner, and thereby obtained much credit for himself.‡ Among those who studied with Fra Filippo, were Sandro Botticello, Pisello, and Jacopo del Sellajo, a Florentine, who painted two pictures for the church of San Friano, and one in distemper for that of the Carmine,§ with

* Some dispute has arisen as to whether the picture here described be the work of Fra Filippo, or that of the Beato Angelico; but the manner of Fra Angelico is altogether different from that of Fra Filippo, as was indeed inevitable from the striking dissimilarity of their characters: the picture in question, divided into three parts, is now in the Chapter-house of the Convent.

† This work, painted for the Church of Vincigliata, is now in the Casa Alessandri in the Borgo degli Albizzi, but this also has been divided into three.

‡ For a notice of this painter, see the work of Baldanzi, before cited *Delle pitture di Fra Filippo, &c.*

§ These few words are all the notice we have respecting this painter and his works, nor do we know the fate of the paintings executed for San Friano and the Church of the Carmine.—*Ed. Flor.* 1849.

many other artists whom he always instructed in the most friendly manner. He lived creditably by his labours,* and expended very large sums on the pleasures to which he continued to addict himself, even to the end of his life. Fra Filippo was requested by the commune of Spoleto, through the medium of Cosimo de' Medici, to paint the chapel in their principal church—that of Our Lady—and this work, with the assistance of Fra Diamante, he was conducting to a successful termination, when, being overtaken by death, he was prevented from completing it.† It was said that the libertinism of his conduct occasioned this catastrophe, and that he was poisoned by certain persons related to the object of his love.

Fra Filippo finished the course of his life in the year 1438,‡ being then fifty-seven years old. He left Filippo his son to the guardianship of Fra Diamante, with whom the child, then ten years old, returned to Florence, and was by him instructed in the art of painting. Fra Diamante took three hundred ducats with him from Spoleto, which remained to be received from the commune for the work performed there, and with this sum he purchased a certain property for himself, appropriating but little of it to the child.§ The latter was placed with Sandro Botticello, who was at that time considered an excellent master in painting, and the old man was buried in a tomb of red and white marble, which the people of Spoleto caused to be erected for him in the church which he was painting.

The death of Fra Filippo caused much regret to many

* Gaye, *ut supra*, has cited letters from him which speak of "pressing need" having compelled him to the labours he was then executing in Prato. Another document, quoted by Baldinucci, shows Fra Filippo depositing 230 pieces of gold with Neri di Bicci, "to be kept for him." The habits of this master make both accounts equally probable, however contradictory.

† These works remain in good preservation.

‡ Most probably an error of the press, 1469 is the date of Fra Filippo's death.

§ Baldanzi gives the sum at 200; he remarks, and with reason, that before accusing Fra Diamante of injustice to the child, it would be necessary to ascertain the sum due to Fra Diamante himself, for his share in the work. The works of this master are but little known. Baldanzi cites one as having formerly belonged to the Dragoni chapel (a chapel annexed to the church of the Carmine) and now in the possession of the Berti family of Prato; the subject of this work is St. Jerome praying in the wilderness, with St. John the Baptist and Santa Thecla the Martyr, standing beside him.

among his friends, more particularly to Cosimo de' Medici* and Pope Eugenius IV.† The latter had offered in his lifetime to give him a dispensation, that he might make Lucrezia di Francesco Buti his legitimate wife;‡ but Fra Filippo, desiring to retain the power of living after his own fashion, and of indulging his love of pleasure as might seem good to him, did not care to accept that offer.

During the pontificate of Sixtus IV., Lorenzo de' Medici was sent ambassador from the Florentines, and took the journey to Spoleto, for the purpose of demanding the remains of Fra Filippo from that Commune, to the end that they might be deposited in the Florentine cathedral, Santa Maria del Fiore. But the Spoletines replied that they were but poorly provided with ornaments, above all with distinguished men; they consequently begged permission as a favour to retain them, that they might honour themselves therewith, adding, that since they possessed so many great men in Florence as almost to have a superfluity, they might content themselves without this one, and that reply was all that Lorenzo received. But being still resolved to do all the honour that he possibly could to Fra Filippo, he sent Filippino, the son of the latter, to Rome, to the cardinal of Naples, that he might paint a chapel for that prelate, and on this occasion Filippino, passing through Spoleto, was commissioned by Lorenzo to construct a sepulchre of marble over the sacristy and beneath the organ. On this work he expended two hundred ducats, which were paid by Nofri Tornabuoni, master of the bank to the Medici. Lorenzo likewise caused the following epigram to be made by Messer Agnolo Poliziano, which was engraved on the tomb in letters after the antique :—

" Conditus hic ego sum picturæ fama Philippus
Nulli ignota meæ est gratia mira manus;
Artefices potui digitis animare colores
Speraqaue animos fallere voce diu:
Ipsa meis stupuit natura expressa figuris,
Meque suis fassa est artibus esse parem.
Marmoreo tumulo Medices Laurentius hic me
Condidit, ante humili pulvere tectus eram."

* " Neither Cosmo de' Medici nor Pope Eugenius could possibly lament the death of Fra Filippo," remark the latest Florentine commentators, "since both had died before him."

† Vasari has written Eugenius IV. instead of Paul II.

‡ It was probably Pius II. who offered this dispensation. That it was offered sufficiently proves Filippo to have been at least professed.

Fra Filippo drew exceedingly well, as may be seen in our book of the drawings of the most famous painters,* more particularly in certain specimens wherein the picture of Santo Spirito is delineated, with others, which present drawings of the works in the chapel of Prato.†

PAOLO ROMANO AND MAESTRO MINO,‡ SCULPTORS; AND CHIMENTI CAMICIA AND BACCIO PINTELLI, ARCHITECTS.

[FLOURISHED IN THE FIFTEENTH CENTURY; EXACT DATE OF BIRTH AND DEATH UNKNOWN.]

We are now to speak of Paolo Romano and of Mino del Regno,‡ who were contemporaries, and of the same profession, but very different in character and knowledge of art, Paolo being modest and possessing very good ability; Mino greatly inferior to him in talent, but so presumptuous and arrogant, that he not only displayed his self-sufficiency in his conduct, but even exalted and boasted of his own works without measure in all his discourse. On a certain occasion, when Pope Pius II. gave a commission to the Roman sculptor Paolo for the execution of a statue, Mino, envious of this good fortune, so persecuted and tormented Paolo, that the latter, who was a most kindly and diffident man, was nevertheless compelled to resent his proceedings; whereupon Mino, falling into sudden rage, offered to bet a thousand ducats that he would execute a statue equal to that of Paolo, and this he said with the utmost audacity and most offensive insolence, knowing the character of Paolo, who was never willing to engage in strife, and whom he did not expect to accept such a challenge. But he was mistaken, Paolo ac-

* One drawing only by Fra Filippo is to be found in the Florentine Collection. In the British Museum are certain studies of hands and draperies by this master.— See Passavant, *Kunstreise*, p. 224.

† Waagen gives five pictures as the number of this painter's works contained in the Royal Gallery of Berlin. There is a Virgin and Child in the Pitti Palace, and Gaye is of opinion that an Assumption, now in the house of the chancellor at Prato, is also by this master

‡ Mino del Regno, or del Reame; that is to say, of the kingdom of Naples.

cepted the defiance, when Mino, repenting of his boldness, would bet no more than a hundred ducats, and that merely to save his credit. The statue being finished, victory was adjudged to Paolo, as to an excellent and distinguished artist, which he was, while Mino made himself known as one who would do more in words than in works.

There is a tomb by Mino at Monte Casino, a house of the Black Friars in the kingdom of Naples, with certain works in marble at the city of Naples. The statues of San Pietro and San Paolo, which are at the foot of the steps of St. Peter's at Rome,* are also by him, as is the Tomb of Pope Paul II.† in the Basilica of St. Peter's. The statue executed by Paolo, in competition with Mino, was the San Paolo which is to be seen on a marble pedestal at the entrance of the bridge of Sant' Angelo, and which had for a long time stood before the Chapel of Sixtus IV., its merit being then unperceived. But it chanced one day that Pope Clement VII. remarked this figure, and he being well informed on such subjects, and a most judicious critic in art, was much pleased with it; he therefore resolved to have a San Pietro executed of equal size, to stand with the work of Paolo Romano, at the entrance to the bridge of Sant'Angelo, where there were two small chapels in marble, dedicated to those apostles respectively: but these chapels impeded the view of the castle Sant' Angelo; Pope Clement consequently determined to have them removed, and to substitute the statues here alluded to in their place.‡

In the work of Antonio Filarete we read that Paolo was

* These statues retained their position until the year 1847, when they gave place to two colossal statues of the same apostles by living sculptors, and were removed to the sacristy of St. Peter's.

† In the life of Mino da Fiesole, which follows, Vasari affirms that the tomb of Paul II. (afterwards removed to the "Grotte Vaticane") was executed by that artist, adding: "some suppose it to be by Mino del Reame, but that Mino (if indeed his name were Mino, and not Dino, as some assert) executed a few figures of the basement only; the tomb is without doubt by Mino of Fiesole."—See Bottari, *Roma Sotterranea.* See also Gaye, who quotes a passage from the *Trattato* of Filarete, wherein a sculptor named *Dino* is mentioned.

‡ The statue of San Pietro was executed by Lorenzetto, a Florentine sculptor; but Vasari, in his life of that artist, which will be read hereafter remarks, that his work did not equal that of Paolo. See Platner and Bunsen, *Beschreibung der Stadt Rom.* vol. ii. p. 425.

not only a good sculptor, but an able goldsmith; and that by him were partly executed the twelve apostles in silver which stood, before the sack of Rome, on the altar of the Papal chapel. On these figures Niccolo della Guardia and Pietro Paolo da Todi also worked; these artists were both disciples of Paolo Romano, and afterwards good masters in sculpture, as may be seen by the tombs of Pope Pius II. and Pope Pius III., on which are the portraits of the two pontiffs taken from nature.* There are also medals of three of the Cæsars, with others of other high personages, by the same artists.

Paolo Romano likewise executed a statue of an armed man on horseback, which formerly stood in San Pietro, near the chapel of Sant'Andrea, but is now thrown down.† One of Paolo Romano's disciples was the Roman Gian Cristoforo,‡ who was an able sculptor; works from his hand may be seen in Santa Maria Trastevere, and other places.§

Chimenti Camicia, of whose origin nothing more is known than that he was a Florentine, attached himself to the service of the king of Hungary, for whom he erected palaces, laid out gardens, made fountains, constructed churches, built fortresses, and executed other buildings of importance, with decorations of carving in wood and stone, sculpture, and similar ornaments, which were added with much care by Baccio Cellini. ‖ After the completion of these various works, Chimenti Camicia, moved by love for his native land,

* The monuments of the pontiffs Pius II. and III. are in Sant' Andrea della Valle; but it is to be remarked that in the Life of Filarete, Vasari attributes that of Pius II. to Pasquino da Montepulciano. See *ante* p. 6.

† Bottari tells us that nothing was known of this statue when he wrote (1759), nor are we better informed at the present time.

‡ The only works in sculpture to be seen in Santa Maria in Trastevere are certain recumbent figures on different tombs, with a few busts; these may probably be by Gian Cristoforo. So far Bottari. The German annotator, Förster, remarks that there is an Assumption also, but by a different hand.

§ In the first edition of Vasari, the life of Paolo Romano closes thus:—"After the victory obtained by him, he was always held in the utmost esteem in life, and his memory was honoured after death. But desiring to do well rather than much, he withdrew himself from active life, and passed his days in solitude and repose; he died in his native city of Rome at the age of fifty-seven, and was there honourably interred."

‖ Of this artist Vasari gives further notice in the Life of Benedetto da Majano.

returned to Florence, whence he despatched to Baccio Cellini, whom he had left behind, certain pictures by the hand of Berto Linaiuolo,* to the end that they might be given to the king. These works were considered by the Hungarians to be exceedingly beautiful, and were highly prized by the monarch. This Berto (of whom I will not refuse to record so much), after having painted many good pictures, which are now in the houses of different citizens, was cut off in the flower of his youth, whereby the fair hopes and expectations which had been entertained of his works, were destroyed. But to return to Chimenti; he remained for a short time only in Florence, and then returned to Hungary, where, still continuing in the service of the king, he was journeying up the Danube to prepare designs for the erection of mills, when the fatigues of travel brought on sickness, which in a few days conducted him to another life. The works of this master were performed about the year 1470.

At the same time lived the Florentine Baccio Pintelli,† who dwelt in Rome during the pontificate of Sixtus IV., and who, in consideration of his abilities in architecture, was employed by that pope in all the fabrics undertaken in his time. It was after a design given by this master that the church of Santa Maria del Popolo was erected; many richly decorated chapels were constructed by him in that edifice more particularly one belonging to Domenico della Rovere, Cardinal di San Clemente, and nephew of the pontiff above-named.‡ The same pope caused a palace in the Borgo Vecchio to be erected from designs by Baccio Pintelli,§ and that building was at the time considered a very handsome and judiciously constructed work. The Great Library, under the rooms of Niccola,‖ was also built by this master, as was

* This may be the "Berta di Segno" inscribed on the Register of Florentine Painters in the year 1424, and the artist alluded to by Filarete in his *Trattato*, who says he died at Lyons.—*Ed. Flor.* 1849.

† For a more satisfactory account of this remarkable artist, see Dr. Gaye in the *Kunstblatt*, 1836, No. 36. *German edition of Vasari*, vol. iii. p. 26.

‡ Piacenza, in his additions to Baldinucci, remarks here that the Cardinal Domenico della Rovere, of the noble Turinese family so called, could not be the nephew of Pope Sixtus, who was of very low birth. The church of Santa Maria del Popolo, was probably built from 1472 to 1477.

§ Or *Pontelli*, as he subscribes himself.

‖ Pope Nicholas V.

that chapel of the palace called the Sistine, and which is decorated with fine paintings.* He likewise rebuilt the new Hospital of Santo Spirito in Sassia, which, in the year 1471, had been burnt almost to the foundations, adding a very long loggia, with every other accommodation that can be desired for such an edifice. Within the Hospital, Baccio Pintelli caused paintings to be executed throughout its entire length, the subjects chosen being stories from the Life of Pope Sixtus, from his birth to the time when that fabric was completed; or, rather, to the end of the pontiff's life. He also constructed the bridge, which, from the name of that pope, is called *Ponte Sisto*, and which was esteemed to be an admirable work, Baccio having made the buttresses so massive, and distributed the weight so judiciously, that the bridge is exceedingly strong and excellently well founded.†

In the year of the jubilee of 1475, many small churches were erected in various districts of Rome; these, which may be known by the arms of Pope Sixtus affixed to them, were likewise built by Baccio Pintelli; those of Sant' Apostolo,‡ San Pietro in Vincula, and San Sisto, may more especially be particularized. For the Cardinal Guglielmo, bishop of Ostia, Baccio Pintelli prepared a model for the church of that place, as he did also for the steps and façade, which were constructed as we now see them. Many affirm that the design for the church of San Pietro a Montorio in Rome, was also given by Baccio Pintelli, but I could not say with truth that I have found this to be the case. The church of San Pietro a Montorio was built at the expense of the King of Portugal, about the same time when the Spanish nation caused the church of Sant Jacopo to be erected in Rome.§

* "Was afterwards painted, that is to say, by other hands," observes the German commentator, Förster. The chapel, according to Platner and Bunsen, *Beschreibung der Stadt Rom.*, was built about 1473.

† This bridge had existed from the times of the Cæsars, under the name of the Janiculum bridge, and was rebuilt by Pintelli, who used the old materials.—*Ed. Flor.* 1849.

‡ Bottari informs us that the church of Sant' Apostolo was afterwards demolished, with the exception of the portico, and was rebuilt with much increased magnificence.

§ The Fiorentine commentators of 1849 have a note to the following effect:—"Titi adds Sant' Agostino and Santa Maria del Popolo to the works here enumerated as executed by Baccio Pintelli, and it seems highly probable that San Pietro in Montorio was also built by one of his disciples

The ability of Baccio Pintelli, was so highly estinated by Pope Sixtus, that he would undertake no building without having first taken counsel with that architect, wherefore, having heard in the year 1480, that the church and convent of San Francesco d' Assisi, was in danger of falling, he sent Baccio thither, and the latter constructed so massive a range of buttresses in support of the portion endangered, that he rendered the whole of that wonderful fabric perfectly secure: and, furthermore, erected a statue of the Pontiff on one of the piers. Some few years previously, the same Pope had caused several apartments, consisting of halls and chambers, to be added to the convent of San Francesco, and these are distinguished by their magnificence, as well as by the arms of Pope Sixtus. In the great court is one hall in particular, much larger than all the others, and here there are some Latin verses in praise of Sixtus IV., who gave proof in many ways of the profound veneration in which he held that holy place.

ANDREA DAL CASTAGNO OF MUGELLO, AND DOMENICO VENIZIANO, PAINTERS.

[Andrea, born within the first ten years of the fifteenth century, died about 1480.? Domenico born in the second decade of the same century, died about 1460.?]

How reprehensible is the vice of envy in a distinguished artist: envy, which never should be permitted to exist in any mind. Above all, how fearful and horrible a crime is that of seeking, under the guise of friendship, to annihilate the fame and honour, nay, to extinguish the life of another! How atrocious such a crime is no words can possibly express,

after his designs." Many other buildings are attributed to this architect by Gaye in the *Kunstblatt* for 1836. See also his *Carteggio Inedito*, vol. i. p. 274—277, where will be found a letter from Baccio Pintelli to Lorenzo the Magnificent, written from Urbino in the year 1481, with a design for the *house of the duke*. From this it is to be inferred that Pintelli was engaged in the construction of that palace, on which the Sclavonian architect, Lucian Lauranna, had been occupied from the year 1468. The death of Baccio Pintelli is believed to have taken place about the year 1490 or 1491, and is supposed to have happened at Urbino.

the depravity of the action, rendering all power of language, however eloquent, inadequate to describe it. Therefore, without further insisting on that matter, I will only say, that in men, capable of such wickedness, there dwells a spirit, not merely savage and inhuman, but wholly cruel and fiend-like; nay, so utterly destitute of all worth are such beings, that they no longer merit the name of men, or even of animals, but are altogether unfit to breath the breath of life. For, inasmuch as a virtuous emulation and the effort to acquire glory and honour, by surpassing men more distinguished than himself, is praiseworthy in the artist, as necessary to his progress and useful to society; insomuch, nay much more, is the wickedness of envy to be scorned and vituperated; envy, which, not being able to endure the praise and glory of another, is therefore resolved to deprive him of life, whom it cannot despoil of honour, as was done by the unhappy Andrea dal Castagno, who was in truth, excellent as a painter, and a great master in design, but was still more remarkable for the rancour and envious hatred by which he was inspired towards other painters, insomuch that, by the weight and darkness of his crime, he has inhumed and obscured the splendour of his talents.

This master, having been born at a small farm called Castagno, situate in the Mugello, a district of the Florentine territory, adopted that name as his surname when he came to take up his abode in Florence, which happened on this wise. His father died while he was in his first childhood, and left him to the care of an uncle, who set him to herd his cattle. In this occupation he spent several years, displaying great readiness and intelligence; he was besides so strong and powerful that he was not only capable of guarding and keeping his cattle in subjection, but also of protecting the pastures, and whatever else was placed within his care, from all attack and aggression. One day, while employed in this manner, he was seeking shelter from the rain, when he chanced to enter a house where one of those painters of the district, who make pictures for small prices, was painting an oratory or tabernacle, for a countryman. Whereupon, Andrea, who had never before seen a thing of the kind, was seized with instant admiration, and began to look attentively at the work, and examine the manner of its execution; as he did so, a

sudden inclination was awakened in him, and this became so passionate a desire for art, that he began without loss of time to scratch figures of animals on the walls and on stones with the point of his knife, and to draw them with pieces of charcoal, in such a manner that he caused no little amazement in those who beheld them. The report of Andrea's new studies was soon bruited about among the country people, and reached the ears (as his good fortune would have it) of a Florentine gentleman called Bernardetto de' Medici, whose property was situated in that neighbourhood. This gentleman then desired to know the boy, and having seen him, and found that he replied to his questions with considerable intelligence, he asked him if he would like to become a painter. To this Andrea made answer, that nothing could happen to him that would be so welcome, nor would any thing please him so much; wherefore, to the end that he might be made perfect in the art, Bernardetto took the boy with him to Florence, where he engaged him to work with one of those masters who were then esteemed the best.*

Thenceforward Andrea continued to practise the art of painting, and devoting himself entirely to the studies connected therewith: he displayed very great intelligence in the difficulties of his calling, and more particularly in design. In the colouring of his works, he was not so happy; here there was a something crude and harsh, which detracted greatly from the beauty and grace of the picture, depriving it of the charm of softness, which in his colouring was never to be found. He displayed extraordinary power in the movements of his figures, and great force in the heads, whether male or female, giving them aspects of much gravity and an extreme earnestness of expression. He drew them also exceedingly well. Among the earliest works of this master, are those in San Miniato at Monte, which he executed in his first youth. They are in the cloister as you ascend from the church to go into the convent; and here he painted a fresco, wherein is depicted the parting of San Miniato and San Cresci from their father and mother.† In

* Baldinucci considers Andrea dal Castagno to have been a scholar of Massaccio. Lanzi calls him the imitator of that master.—See *History of Painting* (English edition), vol. i. p. 80.

† These paintings are destroyed.

San Benedotto, a most beautiful monastry situate without the Pinti Gate, there were many pictures by Andrea dal Castagno, both in the church and convent, but of these I need make no further mention, since they were destroyed in the siege of Florence. In the city itself, and in the monastery belonging to the Monaci degli Angeli, Andrea dal Castagno painted a Crucifix (which is still there), in the first cloister, and opposite to the principal door, with Our Lady, San Giovanni, San Benedetto, and San Romualdo :* and at the end of the cloister which is above the kitchen-garden, he painted another, nearly similar, the heads only, with a few other smaller particulars, being slightly varied.†

In the church of Santa Trinità, near the chapel of Maestro Luca,‡ this artist painted a Sant' Andrea.§ For Pandolfo Pandolfini, he depicted certain illustrious persons in one of the halls of his palace at Legnara.‖ And for the Brother-

* This work was for many years believed to have perished, but a certain Fra Lorenzo, a lay brother and lover of the fine arts, perceiving them to be only whitened over, set himself diligently to remove the covering and restored them to the light of day. From the various changes made in the edifice, the place where this painting is to be seen, has now become one of the rooms of the Chancery. In the *Etruria Pittrice* will be found an engraving of this work, plate xxii.—*Masselli.*

† This work is totally lost.

‡ See Richa, *Chiese Fiorentine*, vol. iii. pp. 66, 67.

§ In the Florentine edition of Vasari, published 1771, there is a note to the effect that this work might still be seen, but that is no longer the case. It has perhaps disappeared under the brush of a white-washer.

‖ All the earlier editions of Vasari speak of these paintings as lost, but the latest Florentine edition has a note to the following effect:—"The villa now belongs to the Marchese Rinuccini. The first writer who mentions the work is the priest Francesco Albertini, who speaks of the beautiful Halls of Pandolfo Pandolfini, decorated by the hand of Andreino, with 'sybils and famous men of Florence.' After Vasari no writer named them, and this silence caused it to be believed that they were lost, but having been informed by our friend, the artist Emilio Burci, that they were still in existence, we proceeded to visit the place for the purpose of affording correct information to our readers concerning them. Of the four walls, the paintings on one only remain untouched, those of the other three are whitewashed or perhaps destroyed. In the upper part of the wall are figured six men and three women, all eminent persons, placed within a sort of square niche, supported by pilasters painted in perspective with much judgment. The figures are four braccia high, they stand upright, are clothed according to the grade and condition of each, and display a knowledge of designs and force of execution, which justify the remark of Vasari. The first of

hood of the Evangelist he painted a Banner, to be carried in their processions, which was esteemed to be a very beautiful thing. In the convent belonging to the Servites in the same city, are certain frescoes by this master, painted in three shallow niches of different chapels. One of these chapels, is that dedicated to San Giuliano, where there are stories from the life of the Saint, with a considerable number of figures and a dog, foreshortened, which has been greatly extolled. Above these, in the chapel of San Girolamo (St. Jerome), that saint is delineated, his body wasted, and with the head shaven; the figure well-drawn and very carefully painted. Over it is the Trinity with a Crucifix, which is also foreshortened, and so well done, that Andrea merits great praise for that work, he having executed the foreshortening in a much better and more modern manner than any master among those who preceded him had done. But this fresco can no longer be seen, a picture having been suspended over it by the Montaguti family. In the third chapel (which stands beside the last-mentioned, the place of which is beneath the organ), erected at the command of Messer Orlando de' Medici, Andrea painted Lazarus, Martha, and Mary Magdalen.* For the Nuns of San Giuliano, he executed a Crucifix in fresco, over the door, with figures of Our Lady, San Domenico, San Giuliano, and San Giovanni, a picture which is considered one of the best that Andrea ever painted, and which has been commended by all artists.†

In Santa Croce, there is a work by this master in the chapel of the Cavalcanti family, a San Giovan Batista, and

these personages is Filippo Scolari (see Life of Dello, vol. i.), called Pippo Spano, as we are informed by the inscription beneath. Farinata degli Uberti follows. Next comes the Grand Seneschal of the kingdom of Naples, Niccolo Acciainoli; beside whom is the *Sibilla Cumana quæ prophetavit adventum Christi*, as the inscription declares. Over the door, which is in the centre of the wall, is Queen Esther, and next to her is the figure of "Tomiri" with the following motto:—*Thomir Tartaro vindicavit se de filio et patriam liberavit suam.* The seventh figure is that of Dante, Petrarch stands beside him; and the last is Boccaccio. In the architrave of the door are the arms of the Pandolfini family, and the cornice presents a frieze decorated with figures of boys, most gracefully depicted; but this part of the work is unhappily much injured."—*Ed. Flor.* 1849.

* None of these paintings are now to be seen.

† Notwithstanding the many changes suffered by this building, the lunette over the door of the church has escaped destruction.—*Masselli.*

San Francesco namely, both considered very beautiful figures. But one which caused astonishment in all artists, was that in the new cloister of the convent of Santa Croce : at the head of it, that is to say, opposite to the door : where Andrea dal Castagno, painted a fresco, representing Christ bound to the column and scourged, which is most beautiful in itself ; but in addition, there is a Loggia, with the columns drawn in perspective, the cross-vaulting and ribs diminishing so finely, and the walls (partitioned into oval compartments) being depicted with so much art and knowledge, that he proved himself to understand the difficulties of perspective as perfectly as he did the art of design in painting.* The attitudes of the men who are scourging the Saviour in this fresco, are exceedingly fine, and display extraordinary force ; their faces betray their rage and hatred, while that of Christ is equally expressive of patience and humility.† In the person of the Saviour, which is fast bound to the column with cords, it would seem that Andrea desired to exhibit the suffering endured by the flesh, while at the same time, the Divinity concealed in that body makes itself manifest in a certain nobility and splendour, by which Pilate, who is sitting among his councillors, appears to be moved, and seeks to discover an opportunity for setting him free. This picture is, in fine, of such merit, that were it not for the carelessness which has permitted it to be scratched and injured by children and simple folks, who have maltreated the head, arms, and almost the entire persons of the Jews, as though they would thereby avenge the injuries inflicted on the Saviour, this work would, without doubt, be the most beautiful of all that Andrea executed. Had nature conferred on this artist the gift of imparting softness to his colouring, as liberally as she bestowed on him those of inven-

* Baldinucci bewails the loss of this work, which was replaced in his own day (1693) by another painting.

† The nature of Andrea dal Castagno was so thoroughly saturated with these evil passions, that he sometimes involuntarily imparted the expression of them to the heads of his saints. The face of St. John the Baptist, for example, in the chapel of the Cavalcanti, has an expression much more appropriate to the executioner who beheads him, than to that of a saint. The loss of the work here described is thus all the more to be deplored, as he had apparently sought to avoid this defect in the countenance of the Saviour as there depicted.—*Masseili.*

tion and design, he would have justly merited to be considered most admirable.*

In Santa Maria del Fiore, Andrea dal Castagno depicted the likeness of Niccolò da Tolentino † on horseback; and while engaged on this work, a child who was passing by, shook the ladder on which he stood; when Andrea, like a brutally violent man as he was, got down and ran after him to the corner of the Pazzi. Beneath the charnel-house in the cemetery of Santa Maria Nuova, he painted a figure of Sant' Andrea, which gave so much satisfaction that he was at once appointed to paint a picture of the Last Supper in the refectory used by the servants and other officials of the house.‡ These works obtained him great favour with the superintendent of the hospital and the Portinari family; and procured him a commission to decorate a portion of the principal chapel with pictures; a second part being confided to Alesso Baldovinetti; and the then renowned painter, Domenico Veneziano, being engaged to execute the third; he having been invited to Florence on account of the new method, which he had acquired, of painting in oil.§ Each of these artists, therefore, gave his attention to his own division of the work, but Andrea was in the highest degree envious of Domenico, because, although he felt conscious that he was himself superior to the Venetian painter in design, he was, nevertheless, enraged to see that he, who was a foreigner, received marks of esteem and friendship from

* The three pictures by this master are still remaining in the Florentine gallery—St. Jerome, Mary Magdalen, and John the Baptist, namely; all display the defects of his colouring, which is excessively hard, dark, and dry in all; the faces also have something low and evil in them.—*Masselli*, and *Germ. Ed.* vol. iii. p. 37.

† Niccolò di Giovanni de' Maurucci of Tolentino, elected captain-general of the Florentines in 1433. He was made prisoner in the same year by the Milanese general, Niccolò Piccinino, and died shortly afterwards, not without suspicion of poison.

‡ The Sant' Andrea and Last Supper have both disappeared.

§ Among the many observations of the various writers who discuss the question of when oil-painting was first practised among the Italians, is one by Della Valle, who remarks on this passage, that "painting in oil could not have been new in Tuscany at that time, since there is an oil-painting in Siena with the following inscription:—*Hoc opus Johannes Pauli de Senis, pinxit* MCCCCXXX. *Lettere Sanesi*, 3, 54. To some of the numerous writers who treat on this subject, the reader has already been referred. See note, p. 58.

his own fellow citizens. So powerful indeed were these emotions of anger and bitterness, that Andrea began to consider if he could not by one means or another remove this competitor from his sight. Andrea dal Castagno was no less subtle in dissimulation than clever as a painter; he could assume a cheerful countenance at his pleasure, had a ready tongue, was a man of a bold spirit, and was as decided in acting as in resolving; he had the same dispositions towards others as towards Domenico; and when he perceived a fault in the work of an artist, would mark it secretly with his nail.* But when, in his youth, his own works were censured by any one, he would fall on such critics with blows and other injurious retorts, giving them to understand that he was always both able and willing to avenge himself in one mode or another on all who might offend him.

But before we speak of the paintings in the above-named chapel, we will say a few words of Domenico. This master, in company with Piero della Francesca, had executed different works in the Sacristy of Santa Maria, at Loretto, before repairing to Florence; and these paintings, displaying much grace and beauty, had caused his fame to be known in the last-named city, a result to which other works, in various places (in Perugia, for example, where he had painted a chamber in the palace of the Baglioni family, which palace is now destroyed), had also contributed. Being invited to Florence, therefore, the first thing that he did was to paint a Tabernacle in fresco, at the corner of the Carnesecchi, in the angle of the two roads, leading, the one to the new, the other to the old Piazza of Santa Maria Novella. The subject of this work is a Virgin surrounded by various Saints,† and as it pleased the Florentines greatly, and was much commended by the artists of the time, as well as by the citizens, this picture awakened still more bitter rage and envy against poor Domenico, in the ill-regulated mind of Andrea, who determined to accomplish by treachery the purpose which he could not bring about openly, without manifest danger to himself. He, therefore, affected a great friendship for Domenico, and the

* The German commentator, Förster, gives a somewhat different reading of this passage; but the one here given appears to the present writer to be Vasari's true meaning.

† This work is still in existence.

latter, being of a good and kindly disposition, returned his pretended cordiality with sincere good-will, and willingly accepted his advances, Andrea seeming to him a clever and amusing person. This friendship, therefore, on the one side feigned, on the other sincere, proceeding to intimacy, Domenico, who was very fond of music, and played on the lute, passed the greater part of his evenings with Andrea, when they amused themselves in company, or went together to serenade their "inamorate;" all which greatly delighted Domenico, who sincerely regarding Andrea, instructed him in the method of painting in oil, which was at that time not known in Tuscany.*

Things being thus, Andrea, to relate what occurred in due order, depicted an Annunciation on the portion of the chapel appropriated to him; this work is esteemed to be very beautiful, and is much admired for the attitude of the Angel, whom he represents to be hovering in the air, a thing which had not previously been done. But a much finer work is that in which he has depicted the Virgin ascending the steps of the Temple, whereon are grouped many figures of mendicants: among these is one lifting his cruise, with which he smites one of his fellows on the head, an extremely fine figure, as indeed are all the others.† Andrea, having bestowed much study on the work, and being incited by his emulation with Domenico, finished every part with great care. In the same picture is an octagonal temple, in the midst of a piazza, drawn in perspective: the building is isolated, it exhibits numerous columns, niches, &c., and the principal front is beautifully adorned with statues painted to imitate marbles. Around the piazza, magnificent buildings, in great variety, are represented, and on one side of these, the shadow of the temple, the scene, being one of sun-light, falls with ad-

* The only painting by Domenico of which the authenticity is indubitable, that in Santa Lucia de' Magnoli, namely, is affirmed by Rumohr, and other competent authorities, who examined it before its restoration, to be painted, not in oil, but in tempera. The later Florentine annotators question whether Domenico did receive instruction from Antonello da Messina, and incline to the opinion that he did not.

† "A vulgar idea," remarks the latest Florentine annotator, "by no means in harmony with the subject of the picture. Its introduction here must be attributed to the peculiar character of the artist."—*Ed. Flor.* 1849

mirable effect, all the difficulties incident to the subject being handled with infinite judgment.

On his part Maestro Domenico depicted the Visit of Joachim to his wife Santa Anna, and beneath this is the birth of Our Lady; the place represented being a chamber, decorated with great splendour. In that picture is a beautiful Child, striking on the door of the room with a hammer: the action of this figure is full of grace. The Marriage of the Virgin follows, and in this part of the work are many portraits from the life, among them those of Messer Bernardetto de' Medici, constable of the Florentines, wearing a red barett-cap or morion; of Bernardino Guadagni, who was Gonfaloniere; and of Folco Portinari, with other members of his family. The master has likewise presented a Dwarf breaking a staff, and in this action also there is extraordinary animation displayed; there are besides several female figures, wearing vestments such as were customary at the period, all painted with exceeding grace and beauty: this work, however, remained unfinished, for causes which will be related hereafter.

Andrea, meanwhile, had painted the Death of Our Lady in oil on the front of the Chapel; and, whether moved by emulation of Domenico, or simply by the desire to make himself known for the able artist that he certainly was, he bestowed inexpressible care and pains on the work, more particularly on the bier, foreshortened, within which the Virgin is seen lying dead,* and which, though not more than a braccio and a half in length, appears to be fully three. Around the bier are the Apostles; and these figures are treated in such a manner, that, although the satisfaction they feel at seeing their Madonna borne to heaven by Jesus Christ is manifest in their faces, there is yet to be perceived the bitterness of their regret at being left on earth without her. Among these figures of the Apostles are mingled Angels, who bear lighted torches; they have beautiful ex-

* The Italian *cataletto* is but poorly represented by the English word bier, *on* which the body simply reposes. The Italian bier is a canopied structure of elaborate decoration, and occupying a large space, *within* which the corpse is placed: this may very well present sufficient opportunity to the artist for the display of his knowledge in perspective, which the simple bier would but insufficiently do, except under peculiar circumstances of position, &c.

pression in the heads, and are so well executed as to make it obvious, that Andrea knew how to manage the colours in oil, as well as his competitor Domenico. In this picture Andrea painted the portraits of Messer Rinaldo degli Albizzi, Puccio Pucci, Falganaccio,* by whom the liberation of Cosimo de' Medici was effected, and Federigo Malavolti,† who kept the keys of the Alberghetto.‡ He likewise depicted the resemblance of Messer Bernardo di Domenico della Volta, superintendent of the hospital belonging to the convent of Santa Maria Nuova; this figure is on its knees, and is so well done that it might be supposed to breathe On a sort of medallion, at the commencement of the work, Andrea dal Castagno placed his own portrait also, with a face like that of Judas Iscariot,§ whom he did indeed resemble, both in person and character.‖

Having brought his work thus far towards a successful termination, Andrea, blinded by envy at the praises which he heard given to the abilities of Domenico, determined to rid himself of his presence, and after having reflected on various methods of accomplishing this evil design, he at length fixed on one, which he put in execution in the following manner:—

One evening, in the summer time, Domenico, taking his lute, as was his custom, went forth from Santa Maria Nuova, leaving Andrea in his room drawing, the latter having refused his invitation to accompany him to their

* Vasari, in his *Ragionamenti* (Giornata 2, Ragionamento 1), calls this person Fargagnaccio; and Cavalcanti (*Storie Fiorentine*, 1, 526, 27.) Ferganaccio; he effected the liberation of Cosimo by offering a bribe of 1000 florins to the Gonfaloniere, Bernardo Guadagni.

† See Cavalcanti, *ut supra*, for the noble words with which Federigo Malavolti rejects the proposal of Mariotto Albertinelli, who would have poisoned Cosimo, and the firm opposition he made to those members of the Council of Eight, who desired to have him strangled.

‡ A small room, still to be seen in the tower of the Palazzo Vecchio, wherein Cosimo de' Medici was imprisoned in consequence of the intrigues of Rinaldo degli Albizzi.—See Machiavelli, *Storie Fiorentine*, lib. 4.

§ "A curious instance of remorse of conscience," remarks Mrs. Jameson. —*Poetry of Sacred and Legendary Art*, vol. i. p. 260.

‖ These works were all destroyed, those of Domenico and Alesso, as well as that of Andrea, when the ciborium (sanctuary for holding the sacrament) of marble was erected in the principal chapel of the church.—*Förster.*

amusements as usual, under the pretext that he had to prepare certain drawings of importance. Domenico, having thus gone forth alone to his recreations, Andrea, disguising his person, set himself to wait for his companion's return at the corner of a street; and when Domenico, on his way home, arrived at the place, he fell upon him with a certain leaden weight, and therewith crushed the lute and chest of his victim with repeated blows. But even this did not appear to him sufficient for his purpose, and with the same weapon he struck his victim heavily on the head; then, leaving him lying on the ground, he returned to his room in Santa Maria Nuova, where, having locked the door, he sat down to his drawing as he had been left by Domenico.

Meanwhile the noise had been heard, and the servants hastening out, and, finding what had happened, went first to call Andrea, and to relate the bad news to the traitor and murderer himself; who, running to where the others all stood around Domenico, was not to be consoled, nor did he cease from crying, "Alas my brother! alas my brother!"* Finally, the murdered man expired in his arms, and in spite of all the efforts made to discover who had committed that homicide, it was never known, nor would the truth ever have been made manifest, if Andrea himself, finding his death approaching, had not divulged it in confession.†

In San Miniato-fra-le-Torri, in Florence, Andrea dal Castagno painted a picture, the subject of which is an Assumption of the Virgin, with two figures; and in a tabernacle at Lanchetta, beyond the gate of the Croce, he painted another, also representing Our Lady. The same

* Some doubt has of late been thrown on this story, which does not appear to rest on any very good authority. The motive for the committal of that atrocious crime, by which the memory of Andrea dal Castagno has been rendered for ever odious, has been usually said to have been his desire to be the sole possessor of the secret imparted to him by Domenico, a motive of which Vasari says nothing, and which later writers, Rumohr and Gaye, for example, declare could not have existed. For the reasons with which they support this opinion, we refer the reader to their works so often cited.

† Della Valle, who accepts the usual version of this story, accounts for the secrecy of the confessional having been violated by the supposition that Andrea had charged the priest to make known his guilt, to the intent that no innocent person should thenceforward be unjustly suspected of the crime.

artist depicted the effigies of certain celebrated men in the house of the Carducci family, now belonging to the Pandolfini. These are partly imaginary and partly portraits; among them are Filippo Spano degli Scolari, Dante, Petrarch, Boccaccio, and others.* At the Scarperia in Magello, he painted an undraped figure of Charity over the door of the vicar's palace; it was a very beautiful thing, but has been destroyed. In the year 1478, when Giuliano de' Medici was killed, and Lorenzo his brother wounded in the church of Santa Maria del Fiore, by the Pazzi and others, their adherents and fellow conspirators; it was resolved by the Signoria, that all who had taken part in the plot should be painted as traitors on the façade of the palace of the Podesta: whereupon, the work being offered to Andrea dal Castagno, he, as the servant of, and much beholden to the house of Medici, accepted the office very willingly; and having set himself to the work, he executed it in such a manner that it was a perfect wonder. It would indeed not be possible adequately to describe the art and judgment displayed in these figures, for the most part copied from the life, and hung up by the feet in the strangest attitudes, which were infinitely varied and exceedingly fine.† The approbation which this work obtained from the whole city, but more especially from those who were well versed in the art of painting, caused the artist to be no longer named Andrea dal Castagno, but he was ever afterwards called Andrea degl' Impiccati.‡

This master lived in a very honourable manner; but as he spent freely, more particularly in dress and liberal housekeeping, he left but little property; when, at the age of seventy-one, he departed to another life.§ A short time only had elapsed

* The later Florentine annotators are inclined to think that Vasari has made two works of one, and inquire if he may not be thinking of the work executed for Pandolfo Pandolfini at Legnara. See *ante*, p. 95. Their conjecture receives a certain degree of confirmation from the fact that no trace of the works here described can be found.

† This work has long been lost.

‡ Andrea of the hanged, or "gibbeted."

§ Filarete, in his *Trattato*, mentions a painter named *Andrea* among those who died in the year 1460; to this name there is appended, in the codex of the Magliabecchiana, the words "degl' Impiccati," a circumstance which has caused some writers to conjecture that Andrea degl' Impiccati was a different person from Andrea dal Castagno.

after his death, before the impious crime he had committed against Domenico, who had been so truly his friend, became known, and he was buried, not with honourable obsequies, but with marks of disgrace, in Santa Maria Nuova,* where, in his fifty-sixth year, the unfortunate Domenico had also been buried. The work which the last-mentioned master had commenced in Santa Maria Nuova remained incomplete, nor was it ever finished. The picture of the High Altar of Santa Lucia de' Bardi is also by Domenico Veneziano, and in this he has represented Our Lady with the Child in her arms, San Giovanni Batista, San Niccolò, San Francesco, and Santa Lucia,† an admirably executed picture, and one which the master had brought to the utmost perfection but a short time before his death.

The disciples of Andrea dal Castagno were Jacopo del Corso, who was a tolerably good master; Pisanello, Marchino, Piero del Pollaiuolo, and Giovanni da Rovezzano.

GENTILE DA FABRIANO,

[BORN about 1370—DIED about 1450.]

AND VITTORE PISANELLO OF VERONA, PAINTERS.

[BORN .....—DIED 1451.]

A VERY great advantage is possessed by the man who, after the death of some distinguished person, advanced to

* Where, as we find in the first edition of Vasari, the following epitaph was erected to him.

"Castaneo Andreæ mensura incognita nulla,
Atque color nullus, linea nulla fuit.
Invidia exarsit, fuitque proclivis ad iram;
Domitium (sic) hinc Venetum sustulit insidiis
Domitium illustrem pictura; turpat acutum
Sic sæpe ingenium vis inimica mali."

† This picture, still in good preservation, is now on one of the lateral altars; it is authenticated by the name of the master inscribed on its base, an admirable work, remark the Florentine commentators of all periods, and one that fully suffices to justify the fame of this artist. Rumohr declares the face of Santa Lucia to be worthy of Fra Angelico. The predella of the pictures also is mentioned by Lanzi, but this is no longer to be found. An engraving of this work will be found in Rosini.—*Storia della Pittura Italiana.* It is affirmed by Förster, *Kunstblatt*, 1830, p. 67, to be painted in oil. Rumohr and Gaye, on the contrary, consider it to be in tempera.

fame and honour by the exercise of rare gifts and abilities, shall follow in the path thus prepared for him; for he has but to pursue the trace of the master in some slight degree, by doing which he almost always attains to an honourable position; while, if he had attempted to obtain that eminence by his own unassisted efforts, a much longer time and more laborious pains would, or might have been required to ensure success. The truth of this remark is fully exemplified in the case of Pisano, or Pisanello, a painter of Verona, who, having studied in Florence with Andrea dal Castagno, during many years, and having completed the works of that master, after his death, acquired so much reputation by means of Andrea's name, that Pope Martin V., coming to Florence, took the Veronese artist with him to Rome.* There he caused Pisano to paint certain stories in fresco in San Giovanni Laterano; these are exceedingly pleasing and beautiful, from the circumstance of his having used a sort of ultra-marine blue, given to him by the Pope, in the richest abundance, and which is of a colour so full, so deep, and of so exquisite a tint, that none has ever been found to equal it.

In competition with Vittore Pisano, Gentile da Fabriano likewise painted certain other stories beneath those above-mentioned. and of these Platina makes mention in his Life of Pope Martin. He relates that the pontiff caused the flooring, ceiling, and roof of San Giovanni Laterano to be restored, which being done, Gentile da Fabriano then executed various paintings therein; among the rest, certain figures of Prophets in chiaro-scuro; they are between the windows, and are considered to be the best pictures in the whole work.† Gentile da Fabriano executed numerous

* Here, as indeed in the greater part of this life, there appears to be a singular confusion of dates. Pope Martin having died in 1431, when Andrea dal Castagno himself was but a youth. Pisano and Fabriano also must both have died before Andrea Castagno; the whole series of dates in this life is indeed more than usually inaccurate: for their rectification, and for various details respecting the two artists, the reader is referred to Maffei, *Verona Illustrata*, and to Ricci, *Memorie Storiche delle Arti e degli Artisti della Marca di Ancona*. Macerata, 1834.

† Facius, *De Viris Illustribus*, affirms that Pisanello finished the stories of San Giovanni Batista, left incomplete by Gentile da Fabriano, but which were afterwards *as Pisanello himself informed him*, almost effaced by the humidity of the wall. No vestige of the work now remains.

works in the March,* more particularly in Agobbio, where some of them are still to be seen. He worked in like manner throughout the whole state of Urbino. In the church of San Giovanni at Siena, this artist also laboured, and in the sacristy of the church of Santa Trinità, in Florence, he painted a picture representing the story of the Magi, in which he placed his own portrait.† In the church of San Niccolò, situated at the gate of Miniato, Gentile da Fabriano painted the picture for the high altar, a work which appears to me much superior to any other that I have seen from his hand. For, to say nothing of the Virgin surrounded by numerous Saints, which are all extremely well done, the predella of this picture, covered with stories from the life of San Niccolò, in small figures, could not possibly be more beautiful nor more perfectly executed than it is.‡ In the church of Santa Maria Nuova, in Rome, within a small arch above the tomb of the Florentine Archbishop of Piso, Cardinal Adimari, this master painted Our Lady with the Child in her arms ; she has St. Benedict on one side, and St. Joseph on the other. This tomb is beside that of Pope Gregory IX., and the painting here alluded to was held in high estimation by the divine Michel Angelo, who, speaking of Gentile, was wont to say, that his hand in painting resembled his name.§ In Perugia, this master painted a picture, which is a very beautiful one for the church of San Domenico. and a Crucifix, which. after having painted, he cut from the wood, in Sant' Agostino di Bari ; with three very beautiful figures in half-length, which are over the entrance to the choir.‖

* The March of Ancona.

† This precious work, rich in figures small and large, and of admirable execution, is now in the Florentine Gallery of Fine Arts ; it is authenticated by the name of the master, written in letters of gold, as follows:—*Opus Gentilis De Fabriano.* MCCCCXXIII. *Mensis Maii.*—*Schorn* and *Ed. Flor.* 1849.

‡ The central part of this picture, in which was the Madonna, is lost. The figures of the Saints still remain, and are now in the choir of the church. The predella has disappeared, but a part of it came into the possession of the Cavalier Tommaso Puccini, by whose nephew and heir, the Cavalier Niccolo Puccini, it is now preserved in Pistoja.—*Ed. Flor.* 1849.

§ This picture has perished.

‖ Gentile da Fabriano, in addition to his works in painting, is the author of three treatises relating to his vocation ; one, on the Origin and Progress

But to return to Vittore Pisano, the short notice of him which we have given above was written by us without further addition, when this our book was printed for the first time, because we had not then been furnished with those details respecting this excellent master, nor obtained that knowledge of his works which we have since procured. But from notices supplied by the very reverend and most learned Father, Fra Marco de' Medici, of Verona, of the Order of Friars-Preachers, as well as from what is related by Biondo da Forlì, where he speaks of Verona, in his *Italia Illustrata*, we learn that Vittore Pisano was fully equal to any of the painters of his time, and of this we have ample proof in the works which, in addition to those enumerated above, may still be seen in his native place, the most noble city of Verona; although many of them are in part destroyed by time. Pisano took especial pleasure in the delineation of animals, and in the chapel of the Pellegrini family, which is in the church of Sant' Anastasia, at Verona, he depicted a figure of Sant' Eustachio, who is caressing a dog, spotted, dun-colour and white, which, with its feet raised and supported against the leg of the saint, turns its head backward, as if it had heard some noise, and this it does with so much animation, that a living dog could not do it better. Beneath this figure of Sant' Eustachio is the name of Pisano, who was accustomed to call himself sometimes Pisano, and sometimes Pisanello, as may be seen on the pictures and medals by his hand. After having completed the picture of Sant' Eustachio, which is among the best ever executed by this master, and is indeed, most beautiful, Vittore painted the whole external front of the chapel, and on the inner side he depicted a St. George, in white, or rather silver armour, a costume adopted for that saint in those times, not by him only, but by all other painters. In this work, St. George, having slain the dragon, is replacing his sword in the scabbard, he raises his right hand, which holds the sword, the point whereof is already in the scabbard, and lowering the left, that the increased distance may facilitate the descent of the weapon, which is a long one, he does this with so much grace, and in so life-like a

of Art; another, on the Mixing of Colours; and a third, on the Art of Drawing Lines. (Perspective?)—*Ludwig Schorn*

manner, that nothing better could be seen. The Veronese, Michele Sanmichele, architect to the Most Illustrious Signoria of Venice, and a person most deeply versed in these noble arts, was often seen to contemplate the works of Vittore with admiration, and would then say, that few better things were to be found than the Sant' Eustachio, the Dog, and the St. George above described. In the arch over this same chapel, is further depicted the figure of St. George, after he has killed the dragon, and is rescuing the king's daughter, who stands near the saint, and is clothed in long vestments, according to the custom of that time. The St. George, in this portion of the work, is again worthy of the utmost admiration; he is armed as above described, and, standing with his face and person turned towards the surrounding spectators, is in the act of mounting his horse: one foot is in the stirrup, the left hand is on the saddle, and one almost sees the movement of the saint as he rises to his seat. The animal itself, admirably foreshortened, is standing with the crupper to the people, and, though in a very small space, is wholly seen, and is extremely beautiful In a word, the entire work, executed as it is with correct design, extraordinary grace, and remarkable judgment, can never be contemplated without admiration, or rather without astonishment, so excellent is it in all its parts.*

In San Fermo Maggiore, at Verona, a church belonging to the Grey Friars of St. Francis, on the left hand as you enter by the principal door, there is a picture of the Annunciation, by Vittore Pisano; it forms the decoration of a Sepulchral Monument, erected in the chapel of the Brenzoni family,† and which represents the Resurrection of the Saviour, in sculpture, very finely executed for those times. In this work the figures of the Virgin and the Angel have the parts in relief, heightened with gold, as was customary at that period, and are both very beautiful, as are also certain

* Persico, *Descrizione di Verona* (1820), p. 20, describes the last-mentioned picture of the series; the deliverance of the king's daughter namely, as "still perceptible, although it has been white-washed" The remaining portions of the work have disappeared.

† This Annunciation was also faintly visible in 1820. See *Persico, ut supra*, where various details respecting these and other works of the same master will be found. See also *Kugler, Handbuch*, vol. i. p. 86, German edition.

buildings in the same picture, which are extremely well drawn; there are, besides, many small animals and birds in various parts of the work, all of which are as natural and as animated as it is possible to imagine.*

The same master executed numerous castings of medallions, containing portraits of princes and other personages of his time. From these medallions, many likenesses in painting have since been made. And Monsignore Giovio, in a letter written in the vulgar tongue, which he sent to the Lord Duke Cosimo, and which may be read, printed with many others, has these words, when speaking of Vittore Pisano:—

"*This master was exceedingly clever in the execution of basso-rilievo, a work esteemed most difficult by artists, because it holds the mean between the level surface of pictures and the full roundness of statues. There are many highly esteemed medals of great princes by his hand, they are in a large form, and of the same proportions with that reverse of the caparisoned and barbed horse which Guidi has sent me. Among the works of this kind in my possession, is a portrait of the great King Alfonso, wearing no other head-dress than his hair; and on the reverse is the helmet of a general. I have besides, a medal with the portrait of Pope Martin, and bearing the arms of the house of Colonna on the reverse, with that of Sultan Mahomet, who took Constantinople, an equestrian figure; in a Turkish habit: holding a scourge in his hand. Of Sigismundo Malatesta, likewise, I have the portrait, with that of Madonna Isotta, of Rimini, on the reverse; and one of Niccolo Piccinino, wearing an oblong barrett or cap on the head; with the reverse sent me by Guidi, and which I return. In addition to these, I have also a very beautiful medal of John Palcologus, Emperor of Constantinople, with that strange looking head-dress, after the Greekish manner, which the Emperors used to wear.*† *This last was made by the same Pisano in Florence, at the time*

* There is a well authenticated work by Vittore Pisano, affirmed by some writers to be the only one now known, in the Costabili Gallery at Ferrara; it represents figures of St. George and St. Anthony the Abbot; and bears the following inscription: PISANUS P.

† In the Florentine Gallery, there is a copy of this medal in gold, which is now considered unique; that which was in the Museum of Paris being reported to be lost.

*of the council held by Pope Eugenius, whereat the aforesaid emperor was present; the reverse of this bears the Cross of Christ, sustained by two hands, that of the Latin church, namely, and that of the Greek."**

So far Giovio. Vittore Pisano likewise executed the portraits, also on medals, of Filippo de' Medici, Archbishop of Pisa, Braccio da Montone, Giovan Galleozzo Visconti, Carlo Malatesta, Lord of Rimini, Giovanni Caracciolo, grand Seneschal of Naples, with those of Borso and Ercole D'Este, and of many other nobles and personages, renowned in arms or distinguished for learning.

For the reputation he had acquired in this branch of art Pisano has been celebrated by many very great men and excellent writers; and, in addition to what was written of him by Biondo, as before related, he was highly extolled in a Latin poem, composed by his compatriot the elder Guerino, a well-known and very learned writer of that day. Of this poem, called from the name of its subject, *Il Pisano del Guerino*, Biondo also makes honourable mention. Vittore was, in like manner, celebrated by the elder Strozzi, Tito Vespasiano, that is, father of the other Strozzi, who, like himself, was an excellent poet in the Latin tongue. The father, I say then, honoured the memory of Vittore Pisano in a most beautiful epigram, which is in print with the others.† And these are the fruits that are borne by a life passed worthily and in the practice of virtuous labours.

It has been said by some writers that when Pisano, then very young, was acquiring his art in Florence, he painted a picture in the old church of the Temple, which stood where the old citadel now is. The subject of this work was taken from the life of San Jacopo di Galizia, and represents the story of the pilgrim, in whose pocket, while he was going on a pilgrimage to that saint, the son of his host put a silver cup, to the intent that he might be punished as a thief; but the pilgrim, being aided by San Jacopo, is by him reconducted to his home in safety. In this painting, Vittore

* Bottari, *Lettere Pittoriche*, gives this epistle entire.

† The Poem of Guerino is lost. The Epigram of Strozzi may still be seen in the *Strozii Poetæ Pater et Filius.—Eroticon*, lib. ii. p. 127. *Aldine Edition.* It is that commencing, "*Statuarium Antiquis Comparandum*," &c.

Pisano gave evidence of that excellence in art to which he afterwards attained. Finally, having reached a good old age, he departed to a better life.*

Gentile da Fabriano, after having executed many works in Città di Castello,† became at length paralytic, and fell into such a state of weakness, that he could no more produce any thing of value. Ultimately he died from the exhaustion of age, having reached the term of eighty years.‡

The portrait of Pisano§ I have not been able to discover in any place whatsoever. Both these artists drew exceedingly well, as may be seen from the drawings preserved in our book.‖

THE FLORENTINE PAINTERS PESELLO AND FRANCESCO PESELLI.

[Flourished about 1390,—died after 1457.]
[BORN 1426—DIED 1457.]

IT rarely happens that the disciples of distinguished artists, if they observe the precepts of those masters, do not themselves become very eminent; or if they do not surpass their instructors, they are at least, for the most part, found to resemble, and even equal them on all points. The earnest zeal of imitation, with assiduity in study, lends us

* In the first edition of Vasari, the author closes his short notice of Vittore Pisano, with the remark, that he painted in the Campo Santo of Pisa; but this assertion he withholds from his second edition, most probably because he could not authenticate the report. No vestige of a work by Pisano is to be found among those that enrich the Campo Santo.

† No trace of these works now remains.

‡ When the following lines were written to his memory:—

"Hic pulchre novit varios miscere, colores:
Pinxit et in variis urbibus Italiæ."

§ For a minute account of the medals executed by this artist, see the *Museo Mazzuchelliano*. See also the *Tresor de Numismatique et de Glyptique*, &c., of Lenormant. Paris, 1834.

‖ In the Royal Gallery of Berlin, is a picture by Gentile da Fabriano of the Virgin, enthroned, and holding the Divine Child, with Santa Caterina, and San Niccolo beside her. There was also one in the collection of the late Mr. Young Ottley. See Waagen, *Kunstwerke und Künstler in England*, vol. i. p. 398.

power to approach the ability of him who has taught us the true mode of labouring in our calling ; whence it is that disciples attain to such a point as afterwards to compete with their masters, and even to surpass them ; since there is but little difficulty in adding to what has been already discovered by others.* That this is true is made manifest by Francesco di Pesello,† who so closely imitated the manner of Fra Filippo, that he would, without doubt, have surpassed that master by very much, had not death so prematurely taken him from us. It is also well known, that Pesello‡ imitated the manner of Andrea dal Castagno, and as he found great pleasure in delineating animals, he constantly kept several of various sorts living in his house, depicting them with so much truth and animation, that there was no master at that time who, in this branch of art, was at all equal to him. This artist continued under the discipline of Andrea to the age of thirty years,§ learning, from his precepts, to become an excellent master ; wherefore, having given a good proof of his ability,‖ he was appointed by the Signoria of Florence to paint a picture in tempera, the subject of which was the Magi bringing offerings to Christ, and the work was placed in the centre of the staircase of their palace. Pesello acquired great reputation by this picture, principally because he has executed many portraits in it, among others that of

* "This passage evidently requires to be taken with many grains of allowance," remarks one of the Italian commentators, "since *facile est inventis addere* is more correctly applied to mechanical inventions than to the fine arts." A second would fain remind Vasari, that *his* master, Michael Angelo, had pronounced a different opinion, when he declared that "he who is content to follow others is but little likely to pass before them." And a German annotator would have our author remember, that "nothing great in art can be accomplished without genius." These reproofs may suffice him. We do not, therefore, record *our* dissent from the opinions announced in this passage.

† Here Vasari is speaking of Pesello the younger, whom Baldinucci confounds with his father.

‡ The elder Pesello, that is, whose baptismal name was Giuliano.

§ That Pesello might imitate the manner of Andrea in his latter years is probable. But it is not possible that the former could have studied with the latter "to his 30th year," Andrea dal Castagno having been born in the first year of the fifteenth century, while Pesello was already a painter in the year 1390.—*Maselli.*

‖ In his first edition Vasari says that this "proof" was a picture for the chapel of Santa Lucia in the Via de' Bardi.

Donato Acciaiuoli.* In the chapel of the Cavalcanti family in Santa Croce also, beneath the Annunciation of Donato, this master painted a Predella, whereon are depicted stories in small figures from the life of San Niccolò.† In the Casa de' Medici he decorated a balustrade with figures of animals, which are exceedingly beautiful, as also certain coffers, on which he depicted small stories of jousts and tournaments, wherein are several horses, admirably executed. In the same palace may be seen, even to the present day, a painting on canvas, by the hand of Pesello, representing Lions pressing against a grating, and which seem to be really alive, others are on the outside of the same, and there is one in combat with a Serpent. On a second canvas Pesello painted an Ox, a Fox, and other animals, all very natural and full of animation.‡ In the church of San Piero Maggiore this master executed four stories, which are in the chapel of the Alessandri; the figures are small, and the subjects are taken from the lives of San Pietro, San Paolo, San Zanobi—the latter raising the Daughter of the Widow from the dead—and San Benedetto.§ In the church of Santa Maria Maggiore, also in the city of Florence, he painted a Madonna; with two other most beautiful figures, in the chapel of the Orlandini family. For the children of the Brotherhood of St. George, Pesello painted a Crucifix, a San Girolamo (St. Jerome), and a San Francesco; and in the church of St. George he executed a picture of the Annunciation. In the church of San Jacopo,‖ at Pistoja, is a

* Lanzi declares that picture to be in the Gallery of the Uffizj; but it is not to be found there at the present time. Rosini affirms himself to have discovered it in Bologna, and gives an engraving of the principal group.—See *Storia della Pitture Italiana*, vol. iii. p. 16.

† Bottara informs us that this predella or gradino was presented by a sacristan to Michael Angelo Buonarroti the younger, who gave a new one in its place. This beautiful gradino is now in the Buonarroti Gallery.

‡ The fate of these works is unknown.

§ Now in the house of the Alessandri family, to which the work was removed when the church was destroyed on the 8th of July, 1784.

‖ Tolomei, *Guida di Pistoja*, p. 19, assures us that this picture was not in the church of San Jacopo, but in that of the Trinity. It was sold to a foreigner on the suppression of the Congregation of Priests, to whom the church belonged; and Waagen enumerates this work among those seen by him in the collection of Mr. Young Ottley. See ***Kunstwerke und Kunstler in England***, vol. i. p. 397

work by Pesello, representing the Trinity, with figures of San Zeno and San Jacopo; and in the houses of various citizens in different parts of Florence, are numerous pictures, in square and circular forms, by the hand of the same master.

Pesello was a man of moderate habits and kindly disposition, always ready to serve his friends, and to aid them with cordial good will, in every way possible to him. He married early, and had a son named Francesco, but who was called Pesellino. The latter also devoted himself to painting, imitating the manner of Fra Filippo with infinite zeal. From what we see of this artist, it is manifest that he would have performed much greater things had his life been extended, seeing that he was most studious in his habits, and scarcely gave himself rest from his labours either day or night; of his ability we have a specimen in the Chapel of the Noviciate of Santa Croce, a most admirable Predella* namely, beneath the picture of Fra Filippo: the figures are small, but might have been executed by the hand of Fra Filippo himself. He painted numerous pictures in small figures, which are in different parts of Florence, and had attained to considerable reputation in that city, when he died, in the thirty-first year of his age, to the great grief of his father Pesello, who did not long remain after him, but followed his son when in his seventy-seventh year.†

THE FLORENTINE PAINTER, BENOZZO GOZZOLI.

[BORN 1424; DIED 1485.?]

He who, with determined effort, pursues the path of virtue, although it be, as men say, rough and stormy and full of

* This Predella, justly praised by Vasari, comprised five stories, three of which, a Presepio, a Miracle of St. Anthony, a truly remarkable work, and the Decapitation of the Saints Cosimo and Damiano, are now in the Florentine Gallery of the Fine Arts. The other two, St. Francis receiving the Stigmata, and S.S. Cosimo and Damiano bringing succours to the sick, are in Paris, whither they were transported in 1813.

† Baldinucci and Manni affirm that there are documents which show that Pesello's death must have taken place on the 29th July, 1457, and that of his son Francesco Peselli, is alluded to by Filarete in his *Trattato*, written in 1460.

thorns, at the close of the ascent discovers himself finally to have attained a broad level, with all the happiness that can be desired. And if he then look back and consider the difficult and perilous passages laboriously overcome, he thanks God who hath safely conducted him through them to the point which he has reached, and with gladness of heart blesses those efforts which he had previously found so painful. Thus restored and repaid for his bygone sufferings by the joys of the happy present, he now labours without any sense of fatigue, to make known to all who observe him the certainty with which the pains endured, and the heat, cold, hunger, thirst, and other inconveniences sustained, for the acquirement of excellence, are rewarded by freedom from poverty, and by the attainment of that secure and tranquil condition in which the wearied Benozzo Gozzoli happily enjoyed his repose.*

This artist was the disciple of the deservedly-entitled angelic master, Fra Giovanni, by whom he was with reason much beloved; he was acknowledged by all who saw his works, to possess great power of invention, much facility, and richly varied resources in the delineation of animals, in perspective, in landscape, and in decorations. Benozzo Gozzoli executed so many labours in his day that he proved himself to have but little regard for any pleasure beside; and, although in comparison with certain other masters, who surpassed him in design, he was not particularly eminent; he yet left all far behind him in perseverance, and among the multitude of his works there are many that are very good. In his youth, Benozzo painted an altar-piece for the Brotherhood of San Marco† in Florence, as he did also the death of St. Jerome for the church of San Friano; but the latter was destroyed when that front of the church, which is bounded by the street, was restored.

* In public documents the name of this artist is written "Benozzo di Lese di Sandro," or Benozzo di Lese (the last name that of his father), without the addition of his family name. For the various dates assigned, as that of his birth, and for other details respecting him, see Gaye, *Carteggio Inedito di Artisti*, vol. i. p. 271—273; and Rumohr, note to Rio, *Della Poesia Cristiana*, &c., Italian edition, *Venice*, 1841.

† Bottari described this work as still remaining in his day, and then placed in the refectory of the convent; but the convent and hospital were both suppressed in 1775, and the fate of Benozzo's picture is unknown.

For the palace of the Medici, Benozzo Gozzoli painted the chapel in fresco, the subject chosen being the story of the Magi;* and in Rome he painted stories from the life of St. Anthony of Padua in the chapel of the Cesarini family, in the church of Ara Cœli: in this work are the portraits of the Cardinal Giuliano, Cesarini, and of Antonio Colonna, both taken from the life. In the Torre de' Conti also, over the gate of entrance that is, Benozzo painted a fresco, wherein he depicted Our Lady with numerous saints; and in Santa Maria Maggiore, in a chapel on the right hand as you enter by the principal door, he painted various figures in fresco, which are tolerably well done.†

Having returned from Rome to Florence, Benozzo next repaired to Pisa,‡ where he worked in the cemetery beside the cathedral, which is called the Campo Santo, painting the decorations of a wall which runs the whole length of the building, and on which he depicted stories from the Old Testament, wherein he displayed much power of invention. This work may be truly called a most formidable undertaking, the artist having represented the whole creation of the world day by day:§ after which follows the Flood, with the Ark of Noah; pictures which are very finely composed, and exhibit a great variety of figures. Near this is the proud building of the Tower of Nimrod, the burning of Sodom and the neighbouring cities, with stories from the life of Abraham, in which there are many parts admirably expressed, and worthy of much consideration. For although it is true that Benozzo possessed no very distinguished talent in drawing figures, yet in this work, in the Sacrifice of Isaac more particularly, he has nevertheless exhibited considerable

* These works remain; and in the year 1837, the window which gives light to the chapel was enlarged, when the paintings, which had previously been lost in darkness, were rendered visible. On this occasion they were carefully restored by the Professor Antonio Marini.—*Ed. Flor.* 1849.

† Destroyed in successive embellishments of the church.

‡ In the year 1468, further details will be found in Rumohr: *Italienische Forschungen*, vol. ii.

§ The stories painted in the Campo Santo of Pisa, by Benozzo Gozzoli, are twenty-four, all of which, with those of earlier masters than himself, were engraved by the elder Lasinio, and published in 1810, with illustrations by Rosini and Rossi. There is a second edition, of a smaller size, published by the younger Lasinio, in 1832.

mastery of his art; among other things he has painted Ass, foreshortened, and placed in such a manner that it seems to turn on every side; this animal is considered very fine. The Birth of Moses follows, together with all the signs and prodigies that ensued, until the time when he led the people forth from Egypt, and fed them during so many years in the wilderness. Finally, Benozzo added to these certain other stories of the Hebrew people; as, for example, those of David and Solomon his son; and it may be truly affirmed that, in this work, he displayed infinite persistence, and a spirit more than bold; for whereas so vast an undertaking might very well have appalled a whole legion of painters, he alone encountered the whole, and completed it with his own hand.* He accordingly acquired a very great reputation by this work, and well merited the following lines which were appended to it in his honour :—†

"Quid spectas volucres, pisces, et monstra ferarum,
Et virides silvas æthereasque domos?
Et pueros, juvenes, matres, canosque parentes,
Queis semper virum spirat in ore decus?
Non hæc tam variis, finxit simulacra figuris
Natura ingenio fœtibus apta suo:
Est opus artificis: pinxit viva ora Benoxus:
O superi vivos fundite in ora sonos."

Innumerable portraits, taken from the life, are scattered throughout this work, but as the subjects of all are not known, I shall speak of those only which are understood to be of important personages, or of those respecting which I have found authentic notices recorded. In the story of the Queen of Sheba visiting Solomon there is the portrait of Marcilius Ficinus among various prelates, with those of Argiropolo, a learned Greek, and of Batista‡ Platina, whose

* Vasari does no injustice when he declines to place Benozzo among the best masters in design, since the distinction attained by Masaccio and others in that particular, is far from having been reached by him; he has, nevertheless, exhibited exceeding grace of movement, as well as beauty of expression in some of his works, the often-cited dancing group in the marriage of Jacob, which is one of the pictures of the Campo Santo, may serve as an example.

† The number of the stories here depicted is twenty-four. See Rosini, *Descrizione delle pitture del Campo Santo di Pisa, Pisa,* 1816.

‡ The baptismal name of Platina, was not Batista, but Bartolommeo, as we (Italian editors, 1849) have remarked on another occasion.

likeness Benozzo had previously taken in Rome; with the portrait of the artist himself on horseback, the figure being that of an old man with shaven beard, and wearing a black cap, in the fold of which there is a white paper, perhaps intended as a sign or token; or it may be that Benozzo had intended to inscribe his name thereon.*

In the same city of Pisa, in a convent on the bank of the Arno belonging to the nuns of San Benedetto, Benozzo Gozzoli painted a series of stories exhibiting the various events of the life of that saint; and in the house of the Brotherhood of the Florentines, which then stood where the monastery of San Vito now is, he painted the Altar-piece, with many other pictures.† In the cathedral, behind the seat of the archbishop, Benozzo executed a small picture in tempera; the subject of this work is St. Thomas Aquinas surrounded by numerous learned men, who dispute concerning his works: among these is the portrait of Pope Sixtus IV., with several cardinals, and many chiefs and generals of different religious orders. This is the best and most finished work ever executed by Benozzo.‡ In Santa Caterina, a monastery belonging to the Preaching-Friars in the same city, this master painted two pictures in tempera, which may be easily recognized by the manner; and in the church of San Niccolò, another in like manner; with two in Santa Croce, without the gates of Pisa.§

While still a youth‖ Benozzo worked in the Capitular church of San Gimignano, where he painted the altar-piece for the altar of San Bastiano, which stands in the middle of the church, opposite to the principal chapel;¶ and in the

* The story of the Queen of Sheba is among those that have suffered most. An engraving of it will be found in Rosini, pl. xliii. This he has taken from an old coloured drawing, now in the Academy of the Fine Arts in Pisa, and which some believe to be the original design.

† The frescoes of San Benedetto have perished. Of the works executed in San Vito, nothing certain can be ascertained. In San Domenica, at Pisa, is a picture of the Forty Martyrs, by this master, with one of the Virgin and Child, attended by four Saints, in the Gallery of the same city.

‡ This work was sent to the Louvre in the year 1812, but is said to be no longer discoverable in that Gallery.

§ Of the five pictures here described, as executed in Pisa, no authentic account is now to be obtained.

‖ He was not then a youth, but a man of forty.

¶ This fresco is still in existence.

Hall of Council are certain figures, partly by his hand, and partly by an older master, but restored by him.* For the monks of Monte Oliveto, in the same district, he painted a Crucifix and other pictures; but the best work executed by Benozzo in that place was a fresco in the principal chapel of the church of Sant'Agostino, where he painted stories from the life of the titular saint, from his conversion, that is, to his death.† Of all this work I have the design, by the master's own hand, in my book, with several drawings of those described above, as executed in the Campo Santo of Pisa. In Volterra, likewise, Benozzo performed certain works, but these do not require further mention.‡

Now it happened that when Benozzo was working in Rome, there was another painter then in that city called Melozzo, and who came from Forlì; many, therefore, not being better informed, and having found written Melozzo, while the dates agreed, have believed that this Melozzo should have been Benozzo;§ but they are in error, for the painter Melozzo was one who lived at the same time with Gozzoli, and was very zealous in the study of art; he gave his attention more particularly to foreshortening, which he executed with great care and diligence; of this a proof may be seen in the church of Sant' Apostolo, in Rome, on the tribune of the High Altar, where there are certain figures gathering grapes, in a frieze painted in perspective as an ornamental framework to the picture, with a cask, which are exceedingly well done. But this quality of Melozzo is even more obviously apparent in the Ascension of Jesus Christ, whose figure is seen in the midst of a choir of angels, by whom he is borne to heaven.‖ In this picture the figure of

* This is the fresco of Lippo Memmi.

† This fresco, some parts excepted, is still in good preservation; the works previously described as existing in Monte Oliveto, are probably those still to be seen in the cloisters, but they are rudely executed, and much defaced.

‡ The Adoration of the Magi' in the chapel of the Madonna, is still pointed out in the cathedral of Volterra, as the work of Benozzo Gozzoli.

§ An error into which Vasari himself fell in the first instance, not having, as he tells us himself in the first edition, then seen any work of Melozzo's, or obtained any exact information concerning him.

‖ This artist has been rarely alluded to by English writers, but "the grand and beautiful angels of Melozzo of Forlì" are cited in terms of high commendation by Mrs. Jameson. See *Poetry of Sacred and Legendary Art*, vol. i. p. 20.

the Saviour is so admirably foreshortened, that it seems to pierce the vault; and the same may be said of the angels who are floating in various attitudes through the fields of air. The apostles, who stand on the earth beneath, are in like manner foreshortened so well, in the different attitudes given to them, that the work was then, and continues still to be, greatly commended by artists, who have learned much from the labours of this master. Melozzo was also well acquainted with the laws of perspective, as the buildings painted in this picture sufficiently demonstrate. The work here described was executed by command of Cardinal Riario, nephew of Pope Sixtus IV., by whom the master was largely remunerated.

But to return to Benozzo. Exhausted at length by time and by his labours, he departed in his seventy-eighth year to the true rest. This master died in the City of Pisa while dwelling in a small house which he had purchased during the long period of his abiding there, in Carraja di San Francesco, and which he left at his death to his daughter. He was regretted by all the city, and was honourably interred in the Campo Santo with the following epitaph, which is still to be read there:—

Hic tumulus est Benotii Florentini, qui proxime has pinxit historias. Hunc sibi Pisanorum donavit humanitas. MCCCCLXXVIII.

Benozzo always lived with great regularity, and in the manner of a true Christian, his whole life being occupied with honourable labours. He was long looked upon with great consideration in Pisa, as well for his excellent qualities as for the distinction to which he had attained in art. The disciples whom he left behind him were, Zanobi Macchiavelli,* a Florentine, and some others who do not require more particular mention.

* The Cavalier Tommaso Puccini describes two works by Zanobi Macchiavelli, as formerly exising in the church of Santa Croce, in Fossabonda, a hamlet outside the gates of Pisa. Of these, one, a Coronation of the Virgin, was transported to Paris, and is still in the Louvre; the other is in the Academy (*Istituto delle belle Arti*) of Pisa: it represents the Virgin seated, with the Divine Child on her knee; beside her are San Ranieri, San Francesco, San Giacomo, and another Saint. Beneath is the inscription:— OPUS CENOBII DE MACHIAVELLIS.

THE SIENESE SCULPTOR AND ARCHITECT, FRANCESCO DI GIORGIO; AND THE SCULPTOR AND PAINTER, LORENZO VECCHIETTI, ALSO OF SIENA.

[BORN, 1439—DIED, 1506.] [BORN, 1402—DIED, 1480.]

THE Sienese artist, Francesco di Giorgio,* who was an excellent sculptor and architect, produced the two angels in bronze which are on the high altar in the cathedral of that city. These figures are in truth very finely cast, and were afterwards finished by himself with all possible care. And this he could do very conveniently, being a man of fair possessions as well as of remarkable ability, wherefore he did not work for the sake of gain, but for his own pleasure, and when he felt inclined, to the end that he might leave honourable memorials of his existence behind him. Francesco di Giorgio also gave his attention to painting, and produced some pictures,† but they do not equal his sculptures: in architecture, on the contrary, he possessed great judgment, and proved himself to be well versed in that branch of art. Ample testimony to the truth of this remark is afforded by the palace which he built in Urbino for the duke Federigo Feltro, the apartments of which are arranged with remarkable judgment, and are exceedingly commodious: the staircases are peculiarly constructed, but are more convenient and agreeable than any that had existed previously to his time.‡ The halls are large and magnificent; the arrangement of the rooms is singularly judicious; they are richly decorated, and the whole palace is in short as handsome and well-constructed as any one that has ever been erected

* The reader who shall desire minute details respecting this artist, will find them in the life prefixed by Signor Carlo Promis, to the *Trattato d'architettura civile e militare*, written by Francesco Giorgio, during his abode in Urbino, and published by Promis in 1841.

† Lanzi mentions a Presepio only, as seen by himself. See vol. i. p. 288 note. But another picture has been discovered in Monte Oliveto Maggiore, at Chinsumi, a Coronation, now in the Academy of Siena, as is that cited by Lanzi.

‡ Modern writers bring ample testimony to prove that Francesco di Giorgio did not build this palace, which was commenced by the Sclavonian architect, Lucius Lauranna, and completed by Baccio Pontelli, or Pintelli. See his Life, *ante*, p. 87.

down to our own day. Francesco di Giorgio was a distinguished engineer,* more particularly in the construction of military engines. Of his ability in this respect, he has given evidence in a frieze painted† by his hand in the above-named palace of Urbino, and which consists wholly of instruments required for the purposes of war. There are likewise books filled with drawings of such instruments, the best of which are in the possession of Duke Cosimo, who preserves them among his most valued rarities. This artist was so zealous an inquirer into all matters appertaining to ancient military engines and warlike implements, and pursued his investigations into the various modes of construction adopted for the ancient amphitheatres and similar edifices‡ so earnestly, that these studies caused him to give less attention to sculpture, but the inquiries here alluded to obtained for him then, and have continued to secure to him, no less honour than could have been derived by his sculptures. All these things rendered Francesco di Giorgio so entirely acceptable to the duke Federigo, whose portrait he executed on a medal as well as in painting, that when he finally returned to Siena, his native city, he found himself to be no less highly honoured than richly rewarded.

For Pope Pius II. Francesco di Giorgio prepared all the designs and models required for the palace and episcopal church of Pienza,§ the native place of that Pope, previously called Corsignano, but raised by him to the dignity of a city, and called Pienza, from his name. These buildings were as magnificent and splendid as in that place they could be; and

* The talents of Francesco, as an engineer, may be judged of by an examination of the *Trattato*, &c., before referred to, and which is accompanied by a large number of designs of fortresses, military engines, &c. The MSS. of this work were long preserved, one in the Magliabecchiana Library; another, in the Public Library of Siena; and a third, formerly in the possession of Scamozzi, may now be seen in the Library of St. Mark's, Venice. See Rumohr, *Ital. Forsch.*, vol. ii. p. 185.

† This frieze is not painted, but in relief, it consists of seventy-two bassi-rilievi, which were removed in 1756 to the upper corridors of the palace, by Cardinal Stoppani. They will be found, with ample explanations, in Bianchini.

‡ He assures us in his writings, that he had studied these buildings in Rome, at Capua, in Perugia, and many other parts of Italy.

§ Pius II., declares in his *Commentaries*, that a Florentine named Bernardo, was the architect of Pienza.

the same may be said of the plans and fortifications of the city, as well as of the palace and loggia built for the same pontiff.* Francesco passed his life in respect and honour, and was invested with the highest offices of the Signoria, but when he had attained the age of forty-seven, he died. His works date about the year 1480.† This artist left behind him his companion and most intimate friend, Jacopo Cozzarello, who devoted himself to sculpture and architecture, and executed certain figures in wood at Siena, where there is also a work in architecture, Santa Maria Maddalena, namely, situate without the gate of Tufi, commenced by him, but which remained incomplete at his death.‡ We are also indebted to him for the portrait of Francesco, which was executed by his hand. To Francesco di Giorgio much gratitude is due, he having effected more to facilitate the progress of architecture, and performed more essential services for that branch of art than any other master had done from the time of Filippo Brunellesco to his own.

Lorenzo di Piero Vecchietti§ was also a Sienese, and in like manner was a distinguished sculptor; he had previously been a much-esteemed goldsmith, but finally attached himself to sculpture and casting in bronze. These arts he studied with so much zeal, that he became very eminent, and received a commission to execute a tabernacle of bronze for the high altar of the cathedral in his native city of Siena, with the decorations in marble, which are still to be seen there. By this work, an extremely fine one, he acquired a name and very great reputation, well merited by the correctness of its proportions and by the grace exhibited in every part of it: whoever examines this performance will perceive that it has been well-designed, and that the artist was a judicious, practised, and able man. The same master exe-

* In Siena, that is to say; an addition without which the Papal Palace and Loggia would be inferred to belong to Pienza. See Rumohr, *ut supra.*

† His death occurred about the year 1506, when he had attained the age of sixty-seven. His reputation as an architect was so great that the princes and nobles of his time emulated each other in demanding his counsels and assistance.—*Ed. Flor.* 1849.

‡ Which took place in 1515.

§ For a more circumstantial account of Lorenzo, see Della Valla, *Lettere Sanesi.*

cuted a fine statue in metal, representing the undraped figure of Christ holding the cross in his hand: it is of the size of life, and was destined for the chapel of the Sienese painters in the great hospital of the Scala; this work, which was cast with great good fortune, was finished by Lorenzo with equal love and diligence.* In the pilgrims' lodging of the same hospital Lorenzo painted an historical picture; and over the door of San Giovanni is an arch decorated with figures in fresco, also by this master.† The baptismal font not being completed, he executed certain small figures of bronze for that work, finishing in like manner a relief, also in bronze, which had formerly been commenced by Donatello. Jacopo della Fonte had likewise executed two stories in bronze for the same work, and the manner of these was imitated by Lorenzo as closely as was possible. It was from his hand that the baptismal font received its ultimate completion, by the addition to it of certain figures in bronze, formerly cast by Donato, but entirely finished by Lorenzo, and which are considered extremely beautiful.‡

For the Loggia used by the officials of the bank, Lorenzo executed figures of St. Peter and St. Paul, in marble; they are of the size of life, have much grace, and are finished with great ability. This master completed the works undertaken by him in such a manner, that he merits to be as honourably remembered after his death as he was highly commended while living. He was a man of melancholy temperament, solitary in his habits, and perpetually sunk in contemplation.§ This was perhaps the cause wherefore he lived no longer, seeing that when he had reached his thirty-eighth year, he passed to another life. His works were executed about the year 1482.‖

* Still in the Hospital of the Scala. Della Valle declares this figure to be "as soft as if it had been moulded in wax:" it bears the following inscription:—

Laurentius Petri pictor alias Vecchietta de Senis, MCCCCLXVI., *pro sua devotione fecit hoc opus.*

† In the Gallery of the Uffizj is a picture of the Madonna with numerous saints, which bears the name of this artist.

‡ Lorenzo worked in terra-cotta also; a group of his in that material was formerly to be seen in the Abbey Church of St. Michael in Siena.

§ Della Valle remarks, that his works bear the impress of his character.

‖ A fine statue in bronze, exhibiting the recumbent figure of the Sienese

GALASSO GALASSI, PAINTER, OF FERRARA.*

[BORN ABOUT 1438—DIED 1488.]

WHEN foreigners execute works of art in a city wherein there are no native artists of eminence, this circumstance constantly awakens the genius of some one among the citizens, who afterwards labours, by the study of that art, to make such progress that his native city shall no longer require to invite strangers (who afterwards bear away the wealth of the place,) for the execution of embellishments. These I say, then, strive to secure to themselves, by the exercise of their talents, those riches which appear to them so desirable, when they see them lavished on foreigners. The truth of this remark was rendered clearly manifest by Galasso of Ferrara, who, seeing Pietro of Borgo a San Sepolcro remunerated by the Duke for the works which he executed, besides being honourably entertained in Ferrara on the same account, was excited by this example to devote himself to the study of painting, on the departure of Pietro, with so much zeal, that in his native city he acquired the reputation of being a good and even excellent master.

Galasso was all the more favourably considered in Ferrara from the fact that by a journey made to Venice he had acquired the method of painting in oil, which he had carried to Ferrara,† where he afterwards executed numerous figures in that manner, which are scattered about in the different churches throughout Ferrara.‡ Having, at a later period, repaired to Bologna, whither he had been invited by certain Dominican monks, Galasso painted a chapel in oil for the

Legist, Marianus Socinus, may be seen in the Hall of modern bronzes, in the Gallery of the Uffizj. This was executed by Lorenzo, at the cost of the city, in 1467, and was intended for the tomb of Socinus.

* This life does not appear in all the editions of Vasari, but the later Italian commentators have restored it to the place which it occupied in the first edition, and we follow their example.

† Many authors affirm that the practice of oil-painting was first taught in Ferrara by Roger of Bruges, from whom Galasso, among other artists, acquired it.

‡ The reader, who may desire minute details respecting the works of this artist, will find them in Baruffaldi, *Vite degli Artefici Ferraresi*, edited by Boschini.—*Ferrara*, 1844–6.

church of San Domenico, and this extended the renown and increased the credit of the artist. He was consequently soon afterwards appointed to execute certain works in Santa Maria del Monte, a monastery of Black Friars,* outside the city of Bologna, and likewise painted various pictures in fresco without the gate of San Mammolo. At the Casa di Mezzo,† moreover, which is situate on the same road, the Church was painted in fresco by his hand with stories from the Old Testament. Galasso always lived in a very creditable manner, and constantly proved himself courteous and obliging, which perhaps proceeded from his having been more accustomed to work in other and foreign cities than in his own. It is true that, from not being very regular in his mode of life, he did not attain to a much advanced age, departing in his fiftieth year, or thereabouts, to the life that has no end. He was honoured after his death by the following epitaph which was written by a friend.

GALASSUS FERRARIEN.

Sum tanto studio naturam imitatus et arte
Dum pingo rerum quæ creat illa parens;
Hæc ut sæpe quidem non picta putaverit a me,
A se crediderit sed generata magis.

At the same period, and also in Ferrara, lived Cosmè, by whom a chapel, painted for the church of San Domenico in that city, may still be seen. This artist designed better than he painted; nor, as far as I have been able to discover, did he execute many paintings.‡

* See the Annotations to the *Vite* of Baruffaldi, before cited.

† Now called the Madonna di Mezzaratta. The Florentine commentators affirm, that the painter called Galasso, who painted there, cannot be Galasso of Ferrara. The frescoes having been executed at too early a period (1390 and 1404) for him to have taken part in them.

‡ Malvasia, *Felsina Pittrice*, reproaches Vasari for not having said more of Galasso, and Cosmè, or Cosimo Tura; but "has not," remarks Bottari, "himself supplied what he accuses Vasari of omitting." The justification of the latter will be found in the Life of Vittore Scarpaccia which follows.

ANTONIO ROSSELLINO, FLORENTINE SCULPTOR; AND BERNARDO, HIS BROTHER.

[Antonio, born 1427, died about 1490—Bernardo, born 1409, died about 1470.]

It has in truth been ever a priseworthy and virtuous thing to possess modesty, and to be adorned with those amiable qualities and rare gifts, so clearly to be perceived in the honourable conduct of the sculptor Antonio Rossellino,* an artist, who pursued his calling with such devotion and so much grace that he was esteemed something more than man by all who knew him, and was venerated almost as a saint for the admirable virtues which he added to his knowledge of art.

Antonio was called the Rossellino of the Proconsolate,† from the circumstance of his workrooms being in a part of Florence, so called. His works display so much softness and delicacy, with a refinement and purity so entirely perfect, that his manner may be justly called the true and really modern one.

The marble fountain in the second court of the Medici Palace was constructed by Antonio Rossellino, the decorations of this work consist of Children with Dolphins, from the mouths of which the water is poured. The whole is executed with exceeding grace, and finished with the utmost care.‡ In the church of Santa Croce, and near the holy-water font, this master erected a sepulchral monument for Francesco Nori, with the Virgin above it in basso-rilievo;§ and a second figure of Our Lady, in the palace of the Tornabuoni family,‖

* The family name of this artist was Gamberelli, and he was the son of Matteo di Domenico de' Gamberelli. Rossellino was a bye-name, as we find from a fiscal document, published by Gaye, *Carteggio*, &c., vol. i. p. 188

† The office of the Proconsul was at the corner formed by the Via del Proconsolo, and the Via de' Pandolfini.

‡ This fountain is no longer in the Palazzo de' Medici (now Riccardi Palace); nor do we know whither it has been transported.—*Masselli.*

§ This work is opposite to the monument of Michael Angelo. Francesco Nori was killed in the cathedral by Giovanni Bandini, one of the conspirators of the Pazzi party, but the monument had been previously ordered by himself.

‖ The fate of this work is not known.

with many other works which were sent abroad into various parts, as for example, to Lyons, in France. For San Miniato al Monte, a monastery of White Friars, outside of Florence, Rossellino was appointed to construct the monument of the Cardinal of Portugal, and this work he executed so admirably, with such extraordinary care and ability, that no artist can ever expect to see any thing which in grace and delicacy could possibly surpass it.* Nay, to him who examines this work it appears not merely difficult, but almost impossible that it should have been brought to such perfection. There are angels who have so much grace and beauty of expression, with such an easy flow in the draperies, and so much art in the whole work, that they no longer seem to be of marble, but living beings. Of these angels, one holds the crown of chastity, which belonged to that cardinal, he having died, as it is said, in strict celibacy, the other bears the palm of victory, to intimate the conquest obtained by the Prelate over worldly things. Among other remarkable parts of this work is an arch in the stone called macigno, which supports a marble curtain, so finely arranged, that between the white of the marble and the grey of the macigno this drapery looks much more like real cloth than like marble. On the sarcophagus are figures of children which are truly beautiful, with that of the Prelate himself; there is a Madonna, moreover, in a medallion, which is also very well done: the tomb itself has the form of that constructed in porphyry, which is to be seen in Rome on the Piazza of the Rotunda.† This monument to the Cardinal of Portugal was erected in the year 1459, and its form, with the architecture of the chapel, so greatly pleased the Duke of Malfi, nephew of Pope Pius II., that he caused one to be constructed for his wife in Naples by the same artist, and similar to that of the cardinal in all things, excepting only the figure of the dead.‡

* The monks have disappeared, and the church is now rarely used, but the monument of the Cardinal is in excellent preservation; an engraving of this tomb will be found in the work of Gonnelli, *Monumenti sepolcrali della Toscana.*

† The porphyry tomb has been removed from the Piazza, and now forms the sepulchre of Pope Clement XII., a covercle of the same material having been added to it.—*Bottari.*

‡ The wife of the duke of Malfi, or Amalfi (Antonio Piccolomini), was the daughter of Ferdinand I., King of Naples.

In the same place, Antonio executed a picture in relief,* representing the Nativity of Christ (the Presepio), a choir of rejoicing angels float over the rude building, and these, singing, with parted lips, are finished in such a manner that they seem to breathe, nay, to all their movements and expressions, Antonio imparted so much grace and refinement that genius and the chisel could produce nothing in marble to surpass this work. For these qualities the works of Antonio Rossellino have always been held in the highest esteem by Michael Angelo, and are ever considered more than excellent by every other artist. In the capitular church of Empoli, this master produced a figure in marble, of San Bastiano, which is held to be a very beautiful thing,† and of this we have a drawing by his own hand in our book, where we have likewise all the architectural details and figures of the before-mentioned chapel of San Miniato al Monte, with the portrait of Antonio Rossellino himself.‡

Antonio died in Florence at the age of forty-six, leaving a brother, also an architect and sculptor, called Bernardo. This artist executed the marble monument erected in the church of Santa Croce, to Messer Lionardo Bruni, of Arezzo, who wrote the History of Florence, and was a very learned man, as all the world knows.§ Bernardo was much esteemed for his ability in architecture by Pope Nicholas V., who, besides, valued him greatly, and employed him in many

* Cicognara gives an engraving of this work (Tav. xvi. Part 2.) The presepio itself is still in the church of Santa Maria di Monte, in Naples. The Evangelists, St. Matthew and St. Mark, stand on each side of the scene depicted; while St. Luke and St. John are above them in figures of half-length.

† It is still to be seen as here intimated.

‡ In the Hall of Modern Sculptures, in the Florentine Gallery, are two works by Antonio, which Vasari does not name. A bust of Matteo Palmieri, in advanced age, namely, bearing the name of the artist as follows: *Opus Antonii Ghamberelli*; and a Madonna; with the Infant Jesus, Joseph and the shepherds appearing behind her.

§ Lionardo Bruni died in 1443. Engravings of his tomb will be found in Gonnelli, *Monumenti Sepolcrali*, &c., Tav. 2; and in Cicognara, *Storia della Scultura*, vol. ii. pl. 25. Another work of Bernardo is the tomb of the Beata Villana, in Santa Maria Novella; and the very elegant monument of the great Legis, Filippo Lazzeri, in the church of San Domenico at Pistoja, is also by him. See Gonnelli and Cicognara, *ut supra*.

of the works which he caused to be constructed during his pontificate, and of which he would have erected many more, had not death interposed to prevent him.* Among those for which Bernardo was employed by Pope Nicholas, was the rebuilding of the Piazza, or Market, in Fabriano, (according to what we find related by Giannozzo Manetti,† where Bernardo remained during several months, on account of the plague, which was that year raging in Florence. This he enlarged where it was too closely restricted, and brought the whole place into good order, erecting a range of shops around it, which are very useful as well as commodious and handsome. He then restored the church of San Francesco in the same place, which was going to ruin; and at Gualdo he rebuilt the church of San Benedetto, we may almost say, entirely anew, considering the addition of handsome and well constructed buildings which he made to it. In Assisi, the church of San Francesco was greatly damaged in some parts, and in others was threatening to fall; this building, he likewise repaired and strengthened most thoroughly, covering it also with a new roof. At Civita Vecchia, Bernardo erected many beautiful and magnificent edifices; and at Civita Castellana, he rebuilt more than a third of the city walls in a very good manner. At Narni, also, he rebuilt and enlarged the fortress, adding to it strong and handsome walls. At Orvieto, this artist likewise erected a large fortress, with a most beautiful palace, a work of great cost, and no less magnificence.‡ At Spoleto, in like manner, he enlarged and strengthened the fortress, constructing dwelling-places therein, so handsome, commodious, and well-arranged, that nothing better can be seen. He restored the baths of Viterbo at great expense and with a most regal spirit, erecting residences there, calculated, not for the rich only, who daily go

* Nicholas V. died on the 23rd March, 1455.

† In the Life of Pope Nicholas V. namely, in MS. in the Magliabecchiana Library, and printed by Muratori, *Rer. Ital. Script.* vol. iii. part 2. Rumohr, *Forsch. Ital.*, vol. ii. p. 193.

‡ Della Valle affirms, that the fortress of Orvieto was built some ages earlier than the time of Bernardo, and that the palaces to be found in Orvieto were constructed under the care of the architect, Ippolito Scalza, of Orvieto; he is therefore at a loss to understand what palace Bernardo can have built in that place.

to bathe there, but worthy to be the lodging of the greatest princes.*

All these buildings were executed at the command of Pope Nicholas V., by Bernardo, in places distant from Rome; but for that city itself he restored, and in many places renewed, the walls which were for the most part in ruins; adding to them certain towers, and comprehending in these, additional fortifications, which he erected outside of the Castle St. Angelo, besides numerous rooms and decorations which he constructed within. This Pontiff had it also in mind to restore and gradually to rebuild, as the occasion should demand, the forty Churches of the Stations instituted by Pope Gregory I., who was called Gregory the Great, and he did complete that work in a great measure, having restored Santa Maria Trastevere, Santa Prassedia, San Teodoro, San Pietro in Vincula, and many others of the minor churches. But with still greater spirit, magnificence, and care was the same work accomplished for six of the greater and principal churches—San Giovanni Laterano, for example, Santa Maria Maggiore, Santo Stephano, in Monte Celio, Sant' Apostolo, San Paolo, and San Lorenzo, *extra muros*. Of San Pietro I do not speak, because this constitutes an undertaking apart.

Pope Nicholas V. had also proposed to make the Vatican itself into a separate city, and to surround it with fortifications; in pursuance of this plan, he had three roads laid out which should lead to San Pietro; two of these being, as I believe, where the Borgo Vecchio and Borgo Nuovo now are. These he was covering in certain parts with Loggie, containing very convenient shops: the richer and more important trades being separated from the minor and poorer, each class of trades established being in a street by itself. The Round Tower, still called *Torrione di Niccola*, was already completed. Over these shops and Loggie were to be erected commodious and magnificent houses in a fine style of architecture, and these were so designed that they were defended and sheltered from all those winds which in Rome are considered insalubrious, and were moreover freed from all the inconveniences of water and other disadvantages likely to generate malaria. All which would have been

* These buildings have now fallen into ruin.—*Bottari* (1759).

completed by that Pontiff, had his life been prolonged but for a short time, he being of a great and most determined spirit, well informed also, and so thoroughly skilled in such undertakings, that he directed and governed the architects no less than he was counselled and guided by them. And this is a state of things which causes great undertakings to be brought easily to a successful termination, for when the founder of the building understands for himself, and is capable of instant decision, the works go forward, but when he is incapable and irresolute, he stands undecided between the yes and the no, suffering time to pass unprofitably amidst various designs and opinions, while nothing useful is effected. But respecting this design of Nicholas, there is no need to say anything more, since it was not carried into effect.

This Pontiff, likewise proposed to reconstruct the papal palace in so vast and magnificent a style, and with so much beauty and convenience, that, in every point of view, it should be the most splendid and extensive building in Christendom. He intended that it should not only be a suitable residence for the person of the supreme Pontiff, the chief of all Christians, and that of the sacred college of cardinals, who, as being his council and assistants, ought to be ever near him; but he also desired that all offices for business of whatever kind, despatches, legal affairs, and all others connected with the Court, should be comprised within it; insomuch, that all these buildings, thus assembled together, offices, courts, and the household, would have presented imposing magnificence, and, if such a term may be used for such a purpose, would have produced a pompous grandeur of inconceivable effect. But what is even much more, preparations were to have been made for the reception of emperors, kings, dukes, and other Christian princes, who, whether for their affairs, or from devotion, should visit that most holy apostolic seat. And who will believe that Pope Nicholas would also have constructed there a theatre for the coronation of the Pontiffs, with gardens, loggie, aqueducts, fountains, chapels, libraries, and a most sumptuous building set apart for the conclave? This building (I know not whether I should call it a palace, a castle, or a city) would certainly have been the most superb edifice that had ever been erected, so far as we know, from the creation of the world to the

present day. What dignity would it not have imparted to the holy Roman church, to see the supreme Pontiff. the chief thereof, assemble around him all the servants and ministers of God dwelling in the city of Rome, and unite them as in a renowned and most holy monastery, where, as it were in a new terrestrial Paradise, they might have lived a heavenly, angelic, and most holy life, presenting an example to all Christendom, and awakening even the minds of infidels to the true worship of God and the blessed Saviour! But this vast work was left incomplete by the death of the Pope, nay, rather it was scarcely commenced; the little that was done may be known by his arms, or what he used as arms, which were two keys laid cross-wise on a field of red. The fifth work which this Pontiff had proposed to himself to execute, was the church of San Pietro, which he had designed to make so vast, so rich, and so splendidly adorned, that it were better to be silent respecting it than to commence the recital, since I could not fittingly describe even the smallest part of the work, and should fail all the more certainly, because the model prepared for this building has been lost, and others have since been made by other architects. But whoever shall desire to form a clear conception of the great designs entertained in this matter by Pope Nicholas V., let him read what Giannozzo Manetti, a noble and learned Florentine citizen, has written very circumstantially in the life of that Pontiff. For the designs of all the works projected as above described by Pope Nicholas, as well as for others, the latter is said to have availed himself of the genius and great industry of Bernardo Rossellino.*

Antonio, the brother of Bernardo, (to return at length to the point, whence, for so fair a purpose, I departed), Antonio executed his labours in sculpture, about the year 1490;† and as men for the most part admire such works

* Rumohr, *Ital. Forsch.* vol. ii. pp. 180—194, has shown that Bernardo was not only in the service of Nicholas V., but also in that of Pius II., who (after the short pontificate of Calixtus III.) succeeded him, and is believed to have conducted the works of Pienza, for the last-named Pontiff.

† Antonio Rossellino also took part in the rilievi of the marble pulpit executed for the cathedral of Prato. See Baldanzi, ***Descrizione della Chiesa Cattedrale di Prato.***

as are seen to have been produced with care and difficulty, and as his labours are distinguished for these two qualities, he deserves and has obtained fame and honour, as an illustrious example from which modern sculptors may learn how those statues should be executed which are calculated, by the difficulties they present, to secure the greatest amount of praise and renown. For after Donatello, it is Antonio, who has effected the most towards adding a certain delicacy and refinement to works in sculpture, seeking to perforate in some parts, and in others to round his figures in such a manner, that they appear in full relief and well finished in every part, a point which until that time had not been seen to be so perfectly attended to in sculpture, but the method, having been first introduced by him, has since, in the times more immediately following, and in our own, been ever adopted and acknowledged to be admirable.

DESIDERIO DA SETTIGNANO, SCULPTOR.

[Born in the first years of the 15th century—Died 1485.]

VERY great is the amount of gratitude which is due to Heaven and to Nature, from those who are able to produce their works without effort and with a certain grace which others cannot impart to their productions, whether by study or imitation. For this is in truth a gift of Heaven, showered, so to speak, over certain works in such a manner that they bear about them a loveliness and attraction which draw towards them not only those who are well versed in art, but even many who are not connected with it. And this proceeds from the idea of ease and facility which the truly good presents, never offering to the eyes that hard and crude aspect so frequently given to works produced painfully and with laboured efforts; by such grace and simplicity, which pleases universally and is understood by all, are distinguished the works performed by Desiderio.

Many affirm, that this artist belonged to Settignano, a place two miles distant from Florence, while others consider him

a Florentine; but this is of little consequence, seeing that the two places are so near together. Desiderio imitated the manner of Donato,* although he was himself endowed by nature with the power of imparting extraordinary grace and loveliness to his heads; and the faces of his women and children exhibit the most charming sweetness and the softest delicacy, qualities which he derived as much from nature by whom he was disposed to the art, as from the zeal and study wherewith he disciplined and exercised his genius. Desiderio worked in his youth on the pedestal of Donato's David, which is in the ducal palace of Florence, and on this he executed harpies in marble, of extraordinary merit, as also vine-leaves, with their tendrils, in bronze, which are very graceful and most ably executed.† On the façade of the Gianfigliazzi palace, he sculptured the armorial bearings of the family, of a large size and very finely done, with a lion, which is most beautiful; and other works in stone now dispersed over different parts of the city. For the church of the Carmine, Desiderio carved an Angel‡ in wood, which was placed in the chapel of the Brancacci; and in the church of San Lorenzo he completed the decorations, in marble, for the chapel of the Sacrament, a work which he conducted with great diligence to the utmost perfection. In this chapel there was the figure of a child by our artist, in full relief, which was removed from its place, and is now wont to be set upon the altar on the feast of the Nativity, as an extraordinary thing; and in its stead another was made by Baccio da Montelupo, also in marble, which stands constantly on the tabernacle of the Sacrament.§ In Santa

* Vasari, in the Life of Donato, calls Desiderio a disciple of that master, and Baldinucci supports this opinion.

† Of this work, the Florentine commentators profess their inability to render any account, but Cicognara believes it to be that beautiful pedestal in bronze, on which the antique Mercury, or Bacchus, found at Pesaro, is placed, and which is now in the Florentine Gallery (Corridor of Ancient Bronzes.) For his remarks on this subject, see *Storia della Scultura*, tom. ii. p. 73.

‡ The Lion is still in existence, but the Angel has disappeared; it was probably destroyed in the conflagration of the church.—*Ed. Flor.*, 1832-8.

§ The decorations of the chapel of the Sacrament were transported to the opposite side of the church in 1677, and are there still. The Child here mentioned was on that occasion restored to its original place.—*Ibid.* See also Cicognara, *Storie*, &c., pl. lx.

Maria Novella, Desiderio constructed the marble sepulchre of the Beata Villana,* a work wherein there are certain little angels which are very graceful, as is the portrait of the Beata herself, taken from the life. She does not seem to be dead, but merely asleep. For the Nuns of the Murate likewise he executed a small figure of the Virgin, to stand on a column in a tabernacle, which is also in a very pleasing and graceful manner, insomuch that both these works were always held in the utmost esteem, and are still very highly prized.† Desiderio executed the marble tabernacle of the Sacrament in the church of San Pietro Maggiore, with his accustomed diligence; and although there are no figures in this work, it gives evidence, nevertheless, of a very fine manner, and has infinite grace, like all the other works by his hand.‡ This artist sculptured the portrait of Marietta degli Strozzi, likewise in marble, and taken from the life, and, as the Lady was exceedingly beautiful, the bust is a very admirable one.§

The tomb of Messer Carlo Marsuppini, of Arezzo, in the church of Santa Croce, was also erected by this master, and the work not only caused amazement in the artists and other well-informed persons, who then examined it, but continues to surprise all who see it in the present day: Desiderio having executed foliage on the sarcophagus, which, although somewhat hard and dry, yet, as but few antiquities had at that time been discovered, was then considered a very beautiful thing. Again, among other particulars of this work, are certain wings which form part of the ornaments of the sarcophagus, and seem rather to be of actual feathers than of stone, a thing very difficult to produce in marble,

* That the tomb of the Beata Villana is by Bernardo Gamberelli, the brother of Antonio Rossellino (Gamberelli), and not by Desiderio, has already been stated.—*Ed. Flor.*, 1832-8. See *ante*, p. 130, note.

† This figure, which stood in the Dispensary of the Nuns, was cast down by the flood of 1557, and was broken to pieces. It was afterwards restored and placed in a small oratory, dedicated to St. Mary of the Snows, and is still preserved; but its merits are no longer perceptible, the figure having been coarsely covered over with oil-paint.

‡ On the ruin of the church, in 1784, the ciborium, or tabernacle, was removed to the shop of a marble-worker in the Piazza Madonna (Florence), where it is still preserved. Florentine Editions of 1838 and 1849.

§ Now in the garden of the Strozzi Palace.—*Ibidem.*

since it is almost impossible to copy hair and feathers with the chisel. There are, besides, several Children and Angels, executed in a manner which is truly beautiful and animated. The figure of the Dead, a portrait from nature, extended on the tomb, is of the utmost excellence; and on a medallion is the effigy of Our Lady in basso-rilievo, treated after the manner of Donato, and finished with great judgment as well as extraordinary grace.* These qualities are likewise to be remarked in many other bassi-rilievi in marble by Desiderio, some of which are in the *guardaroba* of the lord Duke Cosimo, more particularly a medallion with the head of Jesus Christ, and that of John the Baptist, as a child.† At the foot of Messer Carlo's tomb, Desiderio laid a large stone to the memory of Messer Giorgio, a renowned doctor and legist, who was secretary to the Signoria of Florence,‡ with a basso-rilievo, which is very beautiful, and wherein is the portrait of Messer Giorgio, clothed in the robes of a doctor, according to the fashion of that time.

Had not death so prematurely deprived the world of that powerful mind which thus laboured with such admirable effect, Desiderio would, without doubt, have profited to such extent by the experience of the future, as to have surpassed all others, as much in knowledge of art as he did in grace. But the thread of his life was cut short at the age of twenty-eight,§ to the deep grief of all those who had hoped to behold the perfection, to which such a genius would have attained in its maturity, and who were more than dismayed by so great a loss. He was followed by his relations and numerous friends to the church of the Servites; and on his tomb there

* See Gonnelli, *Monumenti Sepolcrali della Toscana.* For engravings of this tomb, see also Cicognara, *Storia*, &c., who justly remarks, that while the sepulchral monuments, executed at this time, surpass those of earlier masters in beauty of workmanship and decoration, they carefully retain the Christian symbols so appropriate to the occasion, and so ill-replaced by the classical ornaments, frequently far-fetched allegorical representations, of a later period.

† The fate of this work is not known.

‡ Still to be seen, but the relief is much injured by the feet of the passers; the inscription is now illegible; but from Richa, who copied it, we find that this Marsuppini was called Gregorio, not Giorgio, and was secretary, not to the Signoria of Florence, but to the king of France.

§ There are good reasons for believing that Desiderio lived to a more advanced age than is here assigned to him.

continued for a long time to be placed epigrams and sonnets, from the number of which it shall suffice me to insert the following :—

Come vide natura
Dar Desiderio ai freddi marmi vita,
E poter la scultura
Agguagliar sua bellezza alma e infinita,
Si fermò sbigottita
E disse ; omai sarà mia gloria oscura.
E piena d' alto sdegno
Troncò la vita a cosi bell' ingegno
Ma in van, perchè costui
Diè vita eterna ai marmi, e i marmi a lui. *

The works of Desiderio were performed about the year 1485. He left the sketched figure of a Magdalene in penitence, which was finished at a later period by Benedetto da Maiano, and is now in the church of Santa Trinità at Florence, on the right as you enter the church.† This figure is beautiful beyond the power of words to express. In our book are certain drawings by Desiderio, which are very fine ; his portrait I have obtained from some of his connections in Settignano.

MINO DA FIESOLE, SCULPTOR.

[BORN 1400—DIED 1486.]

WHEN artists seek no more, in the works they produce, than to imitate their masters, or some other eminent person, whose manner may please them, in the attitudes of their figures, the air of their heads, or the folds of their draperies, and con-

* When nature saw
That Desiderio gave cold marble, life;
Saw that the sculptor's power approached her own ;
Adding to forms of beauty, life and soul ;
Aghast she stood, and cried: "Now darkened all,
From henceforth is my glory." Then vast rage
And high disdain possessed her, and she quenched
The light of that bold genius. But in vain:
The life he gave to marble, marble gives
To him for ever.

† This figure is still in its place. The life of Benedetto da Maiano follows

fine themselves to the studying of these particulars; although, with time and labour, they may execute works similar to those they admire, yet they never attain, by these means alone, to the perfection of their art, since it is obvious that he rarely presses forward who is content to follow behind.* And the imitation of Nature herself is at an end for that artist whom long practice has confirmed in the manner he has adopted: for as imitation is the fixed art of representing exactly what you desire to copy, so it is a very fine thing, provided that you take pure Nature only for your guide, without the intervention of your master's manner, or that of others, who have also reduced to a manner what they first took from Nature: seeing that, however truthful and natural the works of any master may appear, it is not possible that with all his diligence, he can make it such as that it shall be equal to Nature herself, nay, even though he select the best parts, he can never set them together into a body of such perfection as to make Art outstrip Nature. Then, if this be so, it follows, that objects taken directly from Nature are alone calculated to make painting and sculpture perfect, and that he who studies artists only, and not bodies and things natural, must of necessity have his works inferior to the reality, nay, less excellent than those of the master from whom he takes his manner.† Accordingly, it has happened to many of our artists, that not having studied anything but the manner of their masters, and having thus left Nature out of view, they have failed to acquire any knowledge of her, neither have they got beyond the master they have imitated, but have done great wrong to their own genius.‡ Whereas, if they had studied the manner of their masters and natural objects at the same time, they would have produced more effectual fruits than they have now done. An instance of this may be seen in the works of the sculptor, Mino da Fiesole, who, possessing genius whereby he might have accomplished whatever he had chosen to attempt, was yet so enamoured of the manner of his master,

* A saying of Michael Angelo's.

† In this exordium Vasari inculcates excellent principles, and proves his good faith as a writer, his own practice having been in a totally opposite direction.—*Ed. Flor.*, 1838.

‡ A result experienced by Vasari himself, as it was by all who, like him, too closely pursued the footsteps of Michael Angelo.—*Ibid.*

Desiderio da Settignano, that the grace imparted by that artist to his heads of women, to his boys, and to all other figures executed by him, appeared to Mino something superior to Nature herself; insomuch that, solely occupied in following his master, he abandoned the study of natural objects as superfluous, whence he became rather graceful in manner than solidly based in art.

It was on the hill of Fiesole, a most ancient city, now in decay, near to Florence, that the sculptor, Mino di Giovanni was born: and he, being placed as a stone-cutter with Desiderio da Settignano, a young sculptor of great excellence, displayed much attachment to his calling; and while occupied with the squaring of stones, he acquired the art of imitating in *terra* the works executed by Desiderio in marble. These he copied so closely, that his master, seeing him likely to make progress in art, took pains to bring him forward, and set him to execute certain parts of the sculptures in marble on which he was himself engaged. Thus employed, Mino gave the most earnest attention to his work, keeping carefully close to the sketch before him; nor had any long time elapsed before he attained to considerable proficiency. This pleased Desiderio greatly, but still more entirely was Mino satisfied with the great kindness of his master, whom he found always ready to instruct him how best to avoid the errors into which those who exercise that art are liable to fall. When Mino was thus entering on the path to excellence in his profession, his evil fortune would have it that Desiderio should depart to a better life; and this loss was so great a calamity to Mino, that, full of despair, he departed from Florence, like one desperate, and repaired to Rome. In that city he became assistant to the masters who were then occupied with different works in marble (tombs of cardinals and other things), for the church of San Pietro, but which in the erection of the new fabric, have now been destroyed. Mino soon became known as an able and experienced artist, and he was engaged by the Cardinal Guglielmo Destovilla,* whom his manner greatly pleased, to construct the marble altar in the church of Santa Maria Maggiore, beneath which repose the remains of San Girolamo St. Jerome. This he

* Cardinal D'Estouteville, that is to say.—*Ed. Flor.*, 1849.

decorated with stories in basso-rilievo, the subjects being events in the life of the Saint,* a work which he conducted to great perfection, adding the portrait of the cardinal taken from the life.

Pope Paul II., a Venetian, was at this time erecting his palace of San Marco, and employed Mino to execute certain armorial bearings for its decoration. After the death of that Pontiff,† the commission for constructing his tomb was given to Mino, who erected it in San Pietro, where he completed the whole in the space of two years. This tomb was at that time considered the most magnificent and most richly decorated sepulchre that had ever been erected to any Pontiff whatever; it was cast down by Bramante in the demolition of San Pietro, and remained buried amidst the rubbish for several years; but in 1547, certain Venetians caused it to be reconstructed in the old building of San Pietro, against a wall near the chapel of Pope Innocent.‡ And although some believe that that tomb is by the hand of Mino del Reame, who lived about the same time with Mino da Fiesole, it is without doubt by the latter. It is true that some of the small figures of the basement, which can be distinguished from the rest, were executed by Mino del Reame, if, indeed, his name were Mino, and not Dino, as some affirm that it was. But to return to our artist. When he had acquired a name in Rome by this tomb, and by the sarcophagus which he constructed in the church of the Minerva, for Francesco Tornabuoni, whose statue in marble, after the life, and considered an admirable work, he placed upon it.§ After these and other works had secured him an esteemed name I say, he returned to Fiesole with but short delay, bearing thither a tolerable amount of money which he had saved, and there he took a wife. No long time after that, he was employed by the Nuns of the Murate to construct a marble tabernacle, decorated in mezzo-rilievo, for the sacrament, a work which he conducted to perfection with all the diligence of which he was

* The stories here mentioned are not now on the altar of Saint Jerome in Santa Maria Maggiore.—*Ed. Flor.*, 1832-8.

† In 1471.

‡ It is now in the old subterranean churcl of the Vatican ("Grotte Vaticane vecchie.")—*Bottari.*

§ This monument is still in existence.—*Ed. Flor.*, 1838.

capable.* He had not yet fixed the tabernacle into its place, when the Nuns of Sant' Ambruogio (who desired to have an ornament of similar construction, but more richly adorned, to contain the Miracle of the Sacrament†), having heard the ability of Mino greatly extolled, invited him to execute that work; and the master completed it with so much care, that the Nuns, highly satisfied with his labours, gave him all that he demanded as the price thereof.‡ A short time after this, he undertook, at the instance of Messer Dietisalvi Neroni, to prepare a picture in mezzo-rilievo, the subject of which is Our Lady with the Child in her arms, having San Lorenzo on one side, and San Lionardo on the other; this was intended for the priests of the chapter of San Lorenzo, but has remained in the sacristy of the Abbey of Florence.§ For the same monks, Mino executed a medallion in marble, with Our Lady, in relief, holding the Divine Child in her arms; this they placed over the principal door of entrance into the church;‖ and as it gave universal satisfaction, the artist received a commission for the erection of a sepulchral monument to the illustrious cavalier, Messer Bernardo de' Giugni, who, having been a most honourable person, and very highly esteemed, had merited and received that memorial from his brethren. In this work, to say nothing of the sarcophagus, and the portrait of Messer Bernardo, taken from nature, which the artist placed on it, there is a figure of Justice, which is very much after the manner of Desiderio, but the draperies are wanting in grace, and are rendered somewhat common-place by the mode of handling.¶ This monument caused the abbot and monks

* This tabernacle is now in the chapel of the Novitiate in the church of Santa Croce.—*Ed. Flor.*, 1838.

† The history of this miracle is related by Villani, in his *Cronaca*, lib. vi. cap. viii.

‡ This ornament, or rather altar-piece, for it extends the whole width of the altar, and occupies the entire height of the wall behind it, has a recess in the centre, which is closed by a grating of gilded bronze, within which is kept the Sacred Relic. On the socle, the story of the Miracle is delineated in small and graceful figures: between the socle and the picture above, are the words, OPUS MINI.—*Ed. Flor.*, 1849.

§ It is no longer in the sacristy, but in the small chapel of the monastery. There is an engraving of it in Cicognara, tom. ii. tav. iv.

‖ It is still in its place.—*Ibid.*

¶ Gonnelli, *Monumenti Sepolcrali della Toscana*, gives an engraving of this tomb, pl. xxvii.

of the Abbey of Florence, in which building it was erected, to entrust Mino with that of Count Ugo,* son of the Marquis Uberto di Madeborgo, who bequeathed large possessions to that Abbey, on which he also conferred many privileges. Wherefore, the Monks desiring to do him all possible honour, caused Mino to prepare a sepulchral monument in marble of Carrara, which was the most beautiful work ever performed by this master. There are certain boys, for example, by whom the arms of the Count are borne, and whose attitudes have much spirit, with a childish grace, which is very pleasing. On the sarcophagus, is the statue of the dead Count, and on the wall, above the bier, is the figure of Charity, with children, well grouped and very carefully finished. The same may be remarked of a Madonna, in a half-circle, with the Child in her arms, in which Mino has imitated the manner of Desiderio, to the utmost of his power: and if he had improved his mode of proceeding by reference to the life, there is no doubt that he would have attained great proficiency in art. This monument, with all its consequent expenses, cost 1600 livres; it was finished in 1481; and the artist derived great credit from his work, which was, besides, the cause of his obtaining the commission for constructing another funereal monument, in a chapel in the Episcopal Church of Fiesole, near the principal chapel, and on the right hand, in ascending to the high altar. This was to the memory of the Bishop Lionardo Salutati, Suffragan of that see;† and Mino here represented the Prelate himself in his episcopal robes; a portrait from the life, which was as close a resemblance as could possibly be imagined.‡ For the same Bishop, our artist executed a bust of the Saviour, in marble, the size of life, a very well-finished work, which was left among other

* See Dante, *Paradiso*, xvi.

† The Bishop is supposed to have ordered this tomb during his lifetime. —*Ed. Flor.*, 1849.

‡ In the same chapel is a small altar, whereon there is a relief by Mino, respecting which Cicognara has the following remark. "Never was marble better treated by the Tuscan chisel; and if artists, more imaginative as regards invention, and more learned in composition, had bestowed equal pains on the execution of their works with those given by Mino, they might have approached much nearer to perfection than they have done." Cicognara has also given an engraving of this work. See tav. xxxi. tom. ii.

bequests to the Hospital of the Innocenti,* and is now in the possession of the Very Reverend Don Vincenzo Borghi i, Prior of that house, who esteems it among the most precious specimens of those arts; wherein he takes more pleasure than I could sufficiently express.

In the Capitular church of Prato, Mino constructed a pulpit entirely of marble; the ornaments are stories from the life of the Virgin, the whole admirably well done, and the joinings are effected with so much care, that the work appears to be entirely of one piece.† Over the pulpit, at one side of the choir, and almost in the centre of the church, are certain ornaments, also executed under the care of the same master. He likewise took the portrait of Piero di Lorenzo de' Medici, with that of his wife, both from nature, and presenting an exact resemblance to the originals. These two busts stood for many years over two doors in the chamber of Piero, in the Medici palace, within lunettes; they were however afterwards placed, with the likenesses of many other illustrious persons of that house, in the guardaroba of the Lord Duke Cosimo.‡

The figure of Our Lady in marble, now in the audience-chamber of the Guild of Manufacturers, is also by the hand of Mino,§ who likewise sent a work in marble to Perugia for Messer Baglione Ribi. This was placed in the chapel of the Sacrament, in the church of San Piero, and presents a Tabernacle, with figures of San Giovanni on one side, and San Girolamo (St. Jerome) on the other; both very well executed in mezzo-rilievo.‖ The Tabernacle of the Sacrament in the cathedral of Volterra, is also by this master; and two Angels standing one on each side of it, are so well and carefully done, that this work has been deservedly

* It is believed to be now placed over a press in the secretary's office of the hospital.—*Ed. Flor.*, 1832-8.

† The pulpit still retains its place in the cathedral of Prato.

‡ The bust of Piero, called the limping or gouty, is still in the Florentine Gallery, in the frequently cited Corridor of Modern Bronzes; but that of his wife is not to be found. In the same place is another bust by Mino, which Vasari has omitted to mention, that of Rinaldo della Luna namely, around which is the following inscription:—

Rinaldo della Luna Sue. etatis. anno. XXII. *opus Mini ne* (*sic*) MCCCCLXI.

§ This work is lost.

‖ Vermiglioli, *Biografia degli Scrittori Peragini*, gives an engraving of this work, which is still in the northern aisle of the same church.

extolled by all artists.* Finally, desiring one day to move certain stones, and not having the needful assistance at hand, Mino fatigued himself too violently, insomuch that an inflammatory disease ensued which caused his death. This took place in the year 1486, when the artist was honourably interred by his relations and friends in the Canonicate of Fiesole.

The portrait of Mino is among those in our book of drawings, but I do not know by whose hand; it was given to me, with certain designs in black-lead, by himself, and which are tolerably good.†

THE PAINTER LORENZO COSTA, OF FERRARA.

[BORN 1460; DIED 1535.]

ALTHOUGH the arts of design have ever been more zealously practised in Tuscany than in any other part of Italy, or perhaps of all Europe, yet we are not to conclude from this that men of a rare and excellent genius in the same calling may not have existed in other regions. Nay, that such have been found at all times, has been shown in many of the lives heretofore treated, and will be shown in many more to be treated hereafter. It is true that where men have not the custom of studying, and are but little disposed to acquirement, so rapid a progress is not made, nor so high a degree of excellence attained as in places where artists are perpetually studying and labouring in emulation of each other. But no sooner do two or three commence than it

* This tabernacle, of very graceful workmanship, was for some time in one of the store-rooms of the cathedral. The latest Florentine edition informs us that it is now in the church of the Baptistery in the same city.

† In the collection of drawings preserved in the Gallery of the Uffizj, (Portfolio 1. in the Press 1.) is the design of a bust, presenting the profile of a young woman, on which Baldinucci has written as follows:—"This is by the hand of Mino da Fiesole, and the writer has in his possession a basso-rilievo, life-size, by the same master, and which represents the woman here delineated."—*Ed. Flor.*, 1849

seems that many others (such is the force of talent) are wont immediately to follow in the same path, to the great honour of their country, as well as of themselves. The Ferrarese Lorenzo Costa, being by nature much disposed towards the art of painting, and hearing how greatly Fra Filippo, Benozzo Gozzoli, and others, were renowned and extolled in Tuscany, repaired to Florence* to see their works, and finding when he arrived, that their manner pleased him greatly, he remained in that city many months, labouring to imitate them to the utmost of his power. Lorenzo devoted himself more particularly to drawing from nature, wherein he succeeded so happily, that, although his manner was a little hard and dry, yet, having returned to his native city, he there executed many very commendable works. An instance of this may be seen in the Choir of San Domenico, in Ferrara, which is wholly by his hand, a work wherein he has made clearly manifest the diligence with which he exercised his art,† and the study which he bestowed on his works. In the guarda-roba of the Duke of Ferrara likewise, are works by this artist, portraits from the life namely, in numerous pictures,‡ very exact likenesses, and extremely well done.§ There are also many works by his hand in the houses of various nobles, all of which are held in high esteem.

At Ravenna, Lorenzo Costa painted the Altar-piece for the chapel of San Sebastian, in the church of San Domenico; this work was in oil, and in the same chapel he executed

* See Baruffaldi, *Notizie di Pittori Ferraresi*, for many interesting details respecting this artist, whom he declares to have left his home secretly, thereby causing the death of his father, who expired of grief, and suffering the extremity of poverty in Florence, whence he was returning home, when, in passing through Bologna, he was received by Francesco Francia. See also Malvasia, *Felsina Pittrice*, and Gualandi, *Memorie di Belle Arti Italiane*.

† These works are wholly destroyed.

‡ The latest Florentine commentators remark that Vasari sometimes uses the word "quadri," to imply "pictures," but also sometimes to signify "compartments," in fresco. Here it appears to the writer that the first signification is the one intended; immediately below we have an example of the word used, as the Florentines justly remark, in the second sense which they attribute to it.

§ These pictures had disappeared even in Baruffaldi's time.—*Ed. Flo.*, 1832-8.

pictures in fresco which were greatly extolled.* At a later period, being invited to Bologna, he painted a picture in the chapel of the Mariscotti family, in the church of San Petronio. The subject of this work was San Sebastian bound to the column and pierced with arrows; there were also many other figures, and the whole was considered to be the best painting in tempera which had, up to that time, been executed in that city.† The picture of San Geromino (St. Jerome) in the chapel of the Castelli,‡ is also by Lorenzo Costa, as is that of San Vincenzio, in the chapel of the Grifoni, which is, in like manner, painted in tempera, and the predella of which Lorenzo caused to be executed by one of his pupils, who acquitted himself much better than his master had done in the picture, as will be related in its proper place.§ In the same city, and for the same church, Lorenzo painted a picture in the chapel of the Rossi; in this he represented Our Lady, St. James, St. George, St. Sebastian, and St. Jerome, a work which is the most graceful in manner, and altogether the best ever executed by this master.‖

Lorenzo afterwards entered the service of Francesco Gonzaga, Marquis of Mantua, for whom he painted many pictures in the palace of San Sebastiano, where he decorated a chamber with various stories, partly in water-colours and partly in oil. In one of these is the portrait of the Marchioness Isabella, taken from the life; she is accompanied by several ladies who are singing and playing on various instruments. In another of these stories is the Goddess Latona, who is changing certain villagers into frogs, according to the

* The church was restored in 1693, when the frescoes were destroyed and the altar-piece lost.

† Many consider this work to be by Francesco Cossa, also a Ferrarese, and not by Costa, from whose hand, however, there is an Annunciation in the same chapel, with figures of the Apostles, in a good manner, and finely coloured.

‡ Spoiled by retouching.

§ This was Ercole da Ferrara, whose life immediately follows. The picture, with its predella, were removed to the Aldovrandi Palace, as we gather from a work entitled *Pittore, Sculture e Architetture delle Chiese di Bologna.—Bologna*, 1782.

‖ This beautiful picture bears the inscription, LAURENTIUS COSTA, *f.* MCCCCXCII. Being much injured, it was restored when the Rossi chapel came into the possession of Prince Felix Baciocchi. (1832.)

fable. A third has the Marquis Francesco, led by Hercules along the path of virtue, and conducted to the summit of a mountain which is consecrated to Eternity. In another compartment the same Marquis is seen standing on a pedestal in an attitude of triumph, with the baton of command in his hand, while around him are numerous nobles and attendants bearing standards, and all filled with joy and gladness at the greatness of their lord; among these figures are numerous portraits taken from the life.* In the great hall of the same palace, where the triumphal processions of Mantegua are now to be seen, Lorenzo likewise painted two pictures, one at each end of the hall. In the first, which is in water-colour, are many figures undraped and occupied in making fires, and offering sacrifice to Hercules. In this picture there are portraits of the Marquis and his three sons, Federigo, Ercole, and Ferrante, who all afterwards became great and most illustrious nobles; with likenesses of several great ladies. In the other, which was painted in oil many years after the first, and which was among the last of Lorenzo's works, is the Marchese Federigo, grown to manhood, with the truncheon of a commander in his hand, as General of Holy Church under Leo X. Around him are various nobles depicted by Costa from the life.†

In Bologna, in the palace of Messer Giovanni Bentivogli, the same artist, in company with many other masters, painted several chambers, of which we need make no further mention, since they have been destroyed in the ruin of the palace.‡ But I will not omit to say that, of the works executed by Lorenzo for Bentivogli, there still remains the Chapel which he painted for Messer Giovanni, in the church of San Jacopo, and where he depicted two triumphal processions, in separate stories, which are considered very beautiful, and contain many portraits.§ In 1497, Lorenzo

* When Mantua was sacked by the Germans, in 1630, the palace of San Sebastiano was totally devastated, and the works of Costa were consequently destroyed. The palace afterwards became a prison.—*Ed. Flor.*, 1832.

† Both the pictures of the hall are likewise destroyed.

‡ This happened in 1507, when the palace was destroyed by the fury of the people. For a popular account of this event, the reader is referred to the *Almanaco Statistico di Bologna*, No. 2. p. 145.—*Bologna*, 1831.

§ The altar-piece of this chapel is by Francia. The frescoes of Lorenzo, still remaining, are first, a Virgin enthroned, and next, a large family picture.

painted a picture for Jacopo Chedini, in the church of San Giovanni-in-Monte; the subject of this work was Our Lady, accompanied by San Giovanni Evangelista, Sant'Agostino, and other saints;* it was placed in a chapel within which Chedini proposed to be interred after his death. In the church of San Francesco he painted a picture of the Nativity, with St. James and St. Anthony of Padua;† and, in the church of St. Piero he commenced the decoration of a most beautiful chapel for Domenico Garganelli, a noble and citizen of Bologna; but, whatever may have been the cause, he had but executed some few of the figures on the ceiling, when he left the work unfinished, or rather scarcely begun.‡

In Mantua, besides the works executed for the Marquis, as mentioned above, Lorenzo Costa painted a picture of Our Lady in the church of St. Silvester; on one side of the Virgin is St. Silvester, who recommends the people of that city to her care; on the other are St. Sebastian, St. Paul, St. Elizabeth, and St. Jerome. From what I am told, it should appear that this picture was placed in the church of St. Silvester after the death of Costa, who, having finished his days in Mantua, where his descendants have remained ever since, desired to have a burial-place in that church for himself, and those who should follow after him.§ This

The latter engraved by Count Pompeo Litta, in this *Famigli celebri Italiani*. The triumphs mentioned by Vasari are two, that of Life, whose car is drawn by elephants; and that of Death, represented in a chariot drawn by buffaloes.

* This picture is still in the church of San Giovanni—in Monte, in the seventh chapel namely, that formerly in the possession of the Chedini family, afterwards in that of the Ercolani and Segni. Another painting by Lorenzo Costa, said to have been designed by Francia, is on the high altar of the same church.

† The church of San Francesco, turned into the Dogana (custom-house) at the commencement of the present century, has of late years been restored to its original use, but the work of Costa is lost. The lunette, which stood above it, has, however, been preserved. The painting is by the same master, and represents the Dead Christ between two angels. It is now in the Pinacoteca of the Academy of Bologna.—*Ed. Flor.*, 1849.

‡ Of this chapel Vasari makes further mention in the Life of Ercole Ferrarese.

§ This picture was given to the church by Lorenzo, as appears from the inscription beneath it. COSTA FECIT ET DONAVIT, MDXXV. When the church of St. Silvester was destroyed in 1788, the picture was placed in that of Sant' Andrea.

master performed many other works, of which I will speak no further, since it suffices to have named the best.* I received his portrait in Mantua, from Fermo Ghisoni,† an excellent painter, who assured me that the likeness was by Costa's own hand. The latter drew tolerably well, as may be seen from our book, wherein there is a pen-and-ink drawing on parchment, representing the Judgment of Solomon, with a figure of St. Jerome in chiaro-scuro, by Lorenzo, both very well done.

The disciples of Lorenzo Costa were Ercole da Ferrara his compatriot, whose life I propose to write immediately; and Ludovico Malino,‡ also a Ferrarese,§ by whom we have many works in other places, as well as in his native city; but the best that he performed was a picture which is now in the church of San Francesco, in Bologna, in a chapel near the principal door. The subject of this work is Jesus Christ at the age of twelve disputing with the Doctors in the Temple.‖ The elder Dosso, of Ferrara, also acquired the first principles of his art under Costa, but of Dosso's works we shall make further mention in the proper place; and this is as much as I have been able to gather respecting the life and works of Lorenzo Costa, of Ferrara.¶

* There is a picture of the Magi, by Lorenzo, in the Brera, at Milan, and there are three in the Gallery of Berlin. For an enumeration and description of other works by this master, see Baruffaldi, *Vite degli Artefici Ferraresi*.

† Bottari informs us that "Ghisoni was a Mantuan, and disciple of Giulio Romano, who availed himself of his assistance in many of his works."

‡ The name of this artist is properly Mazzolino.—*Ed. Flor.*, 1832. See Baruffaldi, who gives 1540 as the period about which his labours ceased. See also Cittadella, *Catalogo de' Pittori Ferraresi*, tom. vi. p. 310, from whom we learn that he was the son of a certain Giovanni Mazzuoli, but was called Mazzolino as a "nom de caresse."

§ According to Malvasia, the number of Lorenzo's disciples was 210.

‖ This is now in the Royal Gallery of Berlin, *German edition*, vol. ii., part 2, p. 121.

¶ Lorenzo died on the 5th of March, 1535. Many of his descendants were also painters. See *Memorie originali di Belle Arti*, &c, series iii. pp. 8—11.

THE PAINTER, ERCOLE* FERRARESE.

[BORN ABOUT 1463 †—DIED 1531.]

SOME time before the death of Lorenzo Costa, his disciple, Ercole Ferrarese, had attained considerable reputation, and had been invited to many places to exercise his calling; he would, however, not consent to abandon his master (a thing that happens but very rarely), and preferred remaining with him, making inferior gains, and receiving a smaller amount of praise, to working alone with higher credit and larger profits. This gratitude on the part of Ercole deserves all the more commendation for the rarity with which it is found among men; but he, knowing himself to be indebted to Lorenzo, postponed all thought of his own interest to consideration for his master, towards whom he conducted himself as a brother or son, even to the extremity of his life.

The drawing of Ercole being superior to that of Costa, the former painted certain stories in tempera,—the figures of which are small,—beneath the painting executed by Lorenzo, for the chapel of San Vincenzio, in the church of San Petronio, and these are so well done, they exhibit a manner so good and so beautiful, that it is not possible to see anything better, nor even to imagine the amount of care and labour bestowed by Ercole on that work.‡ The Predella, therefore, is a much better performance than the picture, although both were executed at the same time, during the life of Costa. After the death of the latter, Ercole was appointed by Domenico Garganelli to finish the chapel in San Petronio, which, as we have before related, Lorenzo had begun, but had completed only a small part of it.§ For this

* The name of this artist was Ercole Grandi.

† Much dispute has arisen respecting the year of Ercole's birth, which Baruffaldi considers to have been 1491, but further research makes it obvious that this is not the correct date, and the best authorities agree to accept that given above (1463, *circa*), as the closest approximation to the true one at which we can now arrive.

‡ The Predella with the picture was removed to the Aldovrandi palace. See *ante*, p. 148, *note*.

§ An error of the copyist, or the press, for San *Piero*, as Vasari has written it in the Life of Lorenzo Costa. See *ante*, p. 150.

work Garganelli engaged to give Ercole four ducats per month, with his own expenses, and those of an assistant, supplying him, moreover, with all the colours required for the painting, to which Ercole set himself diligently, and which he completed in such a manner, that he greatly surpassed his master, not in the drawing only, but in the colouring and invention also. In the first compartment, or, properly speaking, on the first wall, is the Crucifixion of Christ, depicted with much judgment; for, besides the figure of Christ himself,—there seen already dead,—the tumult caused by the Jews, who have thronged to behold the Messiah on the Cross, is represented most admirably. Among this crowd is an extraordinary variety of admirably executed heads, and it is obvious that Ercole laboured with infinite pains to make them all as different as possible one from another, so that they should not resemble each other in any manner. There are likewise certain figures bursting into tears of sorrow, which prove clearly how earnest were the efforts made by this artist to imitate nature. Very touching is the swooning of the Madonna likewise, and still more so is the aspect of the Maries, as they turn towards her with looks full of compassion; but almost beyond imagination is the expression of profound sorrow with which they regard what they best loved, lying dead before them, while they see themselves on the point of losing her whom, next to the Saviour himself, they hold most dear. Among other remarkable parts of this work is also a figure of Longinus, mounted on a meagre horse, which is foreshortened, and in admirable relief; his countenance betrays consciousness of the impiety which he has committed in piercing the side of Jesus, with the penitence which accompanies his enlightenment and conversion. The attitudes in which the Soldiers, who play for the vestment of Christ, are placed, are likewise remarkable, and the expression of their faces is appropriate, while their dresses are singular and fanciful. The Thieves, suspended each on his cross, are admirably depicted. Ercole delighted much in foreshortening, which, if it be well done, is certainly of excellent effect; and he has painted a Soldier in this work, seated on a Horse, which rears its fore feet into the air, and comes out in such a manner that it appears to be in full relief: the rider holds a Standard in his hand,

which the wind is bending, and the effort made by the Soldier to maintain it in its position is most admirably expressed. The figure of San Giovanni, wrapped in a linen cloth, is seen flying from the place; and the soldiers who appear in this picture, are all perfectly well delineated, with movements more natural and more appropriate than any that had ever been seen up to that time. All these varied and powerful attitudes, which it would be scarcely possible perhaps to present more effectually, may serve to show the great knowledge of art possessed by Ercole, and the earnest pains which he bestowed on his works.*

On the wall, opposite to that whereon he painted the Crucifixion, Ercole depicted the Death of the Virgin. Our Lady is surrounded by the Apostles, who stand in very beautiful attitudes, and among them are six figures, which are the portraits of persons, declared, by those acquainted with them, to be most animated likenesses. In the same work our artist painted his own portrait, with that of Domenico Garganelli, the owner of the chapel, who, when the whole was completed, for the love he bore to Ercole, and moved by the praises which he heard bestowed upon the work, presented to the master one thousand livres at Bologna. It is said that Ercole devoted twelve years to this work; seven to painting it in fresco, and five more to retouching it *a secco*. He executed other works, it is true, within that period: we know more particularly of one, the Predella of the High Altar of San Giovanni—in Monte namely, whereon he depicted three stories from the Passion of Christ.†

Ercole was somewhat eccentric in character, and it was his custom when he was at work to refuse every one, whether painters or others, permission to see his labours;

* "After this animated description who," inquires a Florentine commentator, "who shall say that Vasari was a malignant writer, anxious to conceal the merit of all artists, the Tuscans only excepted?" Certainly no one who reads his work with unprejudiced eyes, will accuse him of any such partiality; instances to the contrary appearing in every part.

† Some writers lament this Predella as lost; but Gualandi (note to Baruffaldi's Life of Ercole Ferrarese) believes two of the three stories to have been sold to the king of Poland, in 1749, and to be now in the Royal Gallery of Dresden. See *Lettere Pittoriche*, vol. iv. p. 380. Milanese edition of 1822.

he was therefore much disliked in Bologna by the artists of that city, who have, indeed, always been moved by envy to the hatred of strangers invited thither to work ;* nay, they sometimes exhibit the same feeling in rivalry among themselves, but this may indeed be considered a vice common to the professors of our arts in all places.† Certain Bolognese painters, therefore, agreed one day with a joiner, and having, by means of this man, shut themselves up in the church, near the chapel where Ercole was working, they entered the latter by force on the following night. Not content with examining the work, which ought to have sufficed them, they proceeded to carry off all the cartoons, sketches, drawings, and every other useful thing that they could find, a thing which caused Ercole so much vexation, that when the work was completed he quitted Bologna without further delay, taking with him Duca Tagliapietra, a sculptor of considerable renown,‡ by whom the beautiful foliage in marble was executed, which decorated the front of the chapel wherein the above-described work of Ercole was painted. The same sculptor likewise executed all the stone-work of the windows in the palace of the Duke at Ferrara, which are exceedingly beautiful.§ In company with this artist, therefore, Ercole, having become weary at length of abiding at a distance from his home, remained ever after in Ferrara, where he performed many works.‖

Ercole da Ferrara had an inordinate love of wine, and was frequently intoxicated, insomuch that his life was shortened by this habit. He had attained, without accident, to his fortieth year, when he was suddenly struck by apoplexy, which in a short time put an end to his existence.

* Who knows but that this remark may have procured for Vasari the harsh censures of Malvasia, and the virulent diatribes of Caracci?—*Ed. Flor.*, 1832-8.

† Lanzi remarks, that if Vasari speaks of the envy of foreign artists, neither does he conceal that of the Florentines. Witness his own life, that of Donatello, and still more strikingly, that of Pietro Perugino.

‡ "Now," remarks Bottari, "but little known."

§ Probably the ancient palace of the Este family, opposite to the Duomo, since the *Castello* has no windows richly decorated with marble.—*Ed. Flor.*, 1849.

‖ For details respecting these works, see Baruffaldi, *ut supra.*

He left behind him his disciple Guido of Bologna,* by whom a Crucifixion in fresco was painted in the year 1491, under the portico of San Piero in Bologna,† as may be seen from his name, which he inscribed on the work. In this picture are the Maries, the Thieves, Horses, and other figures, all tolerably well done; and as Guido earnestly desired to be esteemed in his native city, as his master had been, he studied so zealously, and subjected himself to so many hardships, that he died in the thirty-fifth year of his age. Had this painter begun to acquire the art in his childhood, instead of in his eighteenth year as he did, he would not only have equalled his master without difficulty, but would even have surpassed him by very much. In our book there are some very good drawings by Ercole and Guido, executed with much grace and in a very good manner.

THE VENETIAN PAINTER, JACOPO BELLINI.

[BORN . . . . — DIED . . . .]

AND HIS SONS, GIOVANNI AND GENTILE BELLINI.

[BORN 1426—DIED 1516.] [BORN 1421—DIED 1507.]

When zealous efforts are supported by talent and rectitude, though the beginning may appear lowly and poor, yet do they proceed constantly upward by gradual steps, never ceasing nor taking rest until they have finally attained the summit of distinction, as may be clearly seen in the poor and humble commencement of the Bellini family, and in the elevation to which it attained by the devotion of its founders to the art of painting.

The Venetian artist, Jacopo Bellini, was a disciple of Gentile da Fabriano, and a rival of that Domenico who taught the method of painting in oil to Andrea dal Castagno;

* Guido Aspertini, according to Malvasia, *Felsina Pittrice*. He was a competitor and rival, not a disciple of Ercole da Ferrara. There is an Adoration of the Magi, by this master, in the Gallery of Bologna.

† This picture was destroyed when the portico was demolished, and the whole façade rebuilt.

but although he laboured very zealously to attain eminence in his art, yet he never acquired any great reputation in the same, until after the departure of the above-named Domenico from Venice. But from that time forward, finding himself alone, and without a competitor who could equal him in that city, his fame and credit constantly increased, and he attained to such eminence as to be reputed the first in his profession: and the renown thus acquired was not only maintained in his house, but was much enhanced by the circumstance that he had two sons, both decidedly inclined to the art, and each possessed of good ability and fine genius. One of these was called Giovanni, the other Gentile,* a name which Jacopo gave him in memory of the tender affection borne to himself by Gentile da Fabriano, his master, who had been as a kind father to his youth. When these two sons therefore had attained the proper age, Jacopo himself instructed them carefully in the principles of design, but no long time elapsed before both greatly surpassed their father; who, rejoicing much thereat, encouraged them constantly, telling them, that he desired to see them do as did the Tuscans, who were perpetually striving among themselves to carry off the palm of distinction by outstripping each other, and that so he would have Giovanni surpass himself, while Gentile should vanquish them both, and so on successively.

The first works by which Jacopo acquired fame were the portraits of Giorgio Cornaro and of Caterina, queen of Cypress; a picture which he sent to Verona, and which represented the Passion of Christ, with many figures, among which he depicted the portrait of himself; and an historical picture representing the Miracle of the Cross, which is said to be in the *Scuola*† of San Giovanni Evangelista; all which, and many others, were executed by Jacopo, with the assistance of his sons. The last-named picture was painted on canvas, as it is almost always the custom to do in that city,

* Gentile was the elder of the two brothers, and was born in 1421; Giovanni in 1426.

† The word *Scuola* does not of necessity imply a place of education. Societies for visiting the sick, burying the dead, redeeming slaves, and other charitable purposes, frequently assume that designation, which is then synonymous with brotherhood, company, &c.

where they but rarely paint on wood of the maple or poplar, as is usual in other places. This wood, which grows for the most part along the banks of rivers or other waters, is very soft, and is excellent for painting on, because it holds very firmly when joined properly with suitable glue. But in Venice they do not paint on panel, or, if they use it occasionally, they take no other wood than that of the fir, which is most abundant in that city, being brought thither, along the river Adige, in large quantities from Germany; to say nothing of that which also comes from Sclavonia. It is the custom, then, in Venice to paint very much on canvas, either because that material does not so readily split, is not liable to clefts, and does not suffer from the worm, or because pictures on canvas may be made of such size as is desired, and can also be conveniently sent whithersoever the owner pleases, with little cost and trouble. Be the cause what it may, the first works of Jacopo and Gentile were on cloth, as we have said; and afterwards Gentile, without any assistance, added seven or eight pictures* to that story of the Miracle of the Cross of which mention has been made above. In these works Gentile delineated the miracle performed in respect of the true cross of Christ, a piece of which the *Scuola*, or Brotherhood, above named, preserved as a relic, and which miracle took place as follows. The cross was thrown, I know not by what chance,† from the Ponte della Paglia into the canal; when many persons, from the reverence which they bore to the piece of the true cross of Jesus Christ contained within it, threw themselves into the water to get it out. But it was the will of God that none should be found worthy to take it thence, save only the Principal or Guardian of the said Brotherhood:‡ Gentile, therefore, repre-

* Zanotto, *Pinacoteca dell' Accad. Veneta. di Belle Arti illustrata*, maintains that these paintings were not seven or eight, but three only.

† Ridolfi says that the pressure of the crowd accidentally caused the cross to fall into the water; and Zanetti affirms that it was not from the Ponte della Paglia, but from a bridge near the church of San Lorenzo, that the cross fell.

‡ The Guardian here alluded to is Andrea Vendramino. The exact period of this event is not known, but may be placed between the year 1370, when the Cross was given to the Scuola of San Giovanni Evangelista, by Filippo Masceri, and 1382, when Vendramino died. Zanotto, *Pinacoteca dell' Accad. Veneta*, &c.

senting this story, delineated in perspective several houses situated along the Grand Canal, showing the Ponte della Paglia, and the Piazza di San Marco, with a long procession of men and women who are walking behind the clergy. Many persons have cast themselves into the water, others are in the act of throwing themselves in, some are half-immersed, and others are in other positions, but all in very fine attitudes: finally, the artist depicted the Guardian above-named, who recovers the cross. The labour and pains bestowed on this work were very great, as is manifest when we consider the vast number of figures, the many portraits taken from the life, the diminution of the figures receding into the distance, and the likenesses more particularly of almost all the men who then belonged to that *Scuola*, or company. The master has likewise represented the Replacing of the Cross: and all these pictures, painted on canvas, as before related, brought Gentile very great reputation.*

In the course of time Jacopo withdrew himself entirely from his previous association with his children, and gave his attention, as did his two sons on their part, each separately to his own works. Of Jacopo I will make no further mention, because his paintings, when compared with those of his sons, were not extraordinary,† and no long time after he had withdrawn himself from his sons, he died: but I will not omit to say that, although the brothers separated, and each lived alone, yet they had so much affection for each other, and both held their father in so much reverence, that each, constantly extolling the other, attributed inferior merit only to himself, and thus modestly sought to emulate each other no less in gentleness and courtesy than in the excellences of art.

The first works of Giovanni Bellini were certain portraits from the life, which gave great satisfaction, more especially that of the Doge Loredano; but this is said by some to be the likeness of Giovanni Mozzenigo, brother of that Piero Mozzenigo who had been Doge long before Loredano.‡

* Two of the pictures here described are in the Venetian Academy of Fine Arts, and engravings of both may be found in Zanotto, *ut supra*.

† Almost all the works of Jacopo Bellini have perished; the only well authenticated picture by this artist, now in Venice, is one in the Manfrini Gallery, representing the portraits of Petrarch and Laura.—*Ed. Flor.*, 1838.

‡ Giovanni Mozzenigo was Doge from 1478 to 1485. Leonardo Loredano, from 1501 to 1521: the portrait of the latter is now in the National Gallery

At a later period Giovanni Bellini painted a picture for the altar of Santa Caterina of Siena, in the church of San Giovanni; in this, which is of a rather large size, he represented Our Lady seated with the Child in her arms, she is accompanied by St. Domenick, St. Jerome, St. Catherine, St Ursula, and two other virgin saints: three very beautiful boys are standing at the feet of Our Lady, singing from a book,* and above the figures is depicted the termination of the vaulted ceiling of the building, which is extremely well done; the whole work was considered to be among the best that had then been executed in Venice.† In the church of Sant' Iobbe (Job), the same master painted a picture for the altar of that saint, of which the drawing is very good, and the colouring beautiful. The subject is Our Lady seated in a somewhat elevated position, with the Child in her arms Undraped figures of Sant' Iobbe, and San Bastiano (Sebastian), are beside her, with San Domenico, San Francesco, San Giovanni, and Sant' Agostino, near them; beneath are three boys playing musical instruments with much grace of attitude. This picture was highly praised, not only when it was first seen, but has in like manner been extolled ever since as an extremely beautiful work.‡

Moved by these most praiseworthy performances, certain gentlemen began to reason among themselves, and to declare that it would be well to profit by the presence of such excellent masters, using the occasion to decorate the Hall of the Grand Council with historical paintings, wherein should be depicted the glories and magnificence of their most admirable city, her greatness, her deeds in war, her most

* Vasari does not relate the manner in which Giovanni Bellini acquired his knowledge of oil-painting, but this omission is supplied by Ridolfi, who informs us that Giovanni, having "assumed the dress, and taken the character of a Venetian noble, went to the studio of Antonello, of Messino, under the pretext of desiring to have his portrait taken, by which means he saw the master painting, and discovered all the mystery of the new method, by which he then profited to his great gain." This anecdote is, however, discredited by many, and it is indeed known that Antonello made no secret of his method in Venice, where he had a crowd of scholars, in consequence.—*Ed. Flor.*, 1838.

† Now in the church of San Giovanni and Paolo, on the first altar; it has suffered much injury, and been more than once restored.

‡ Now in the Venetian Academy of the Fine Arts; it bears the inscription, JOANNES BELLINUS.

important undertakings, and other similar things worthy to be represented in picture, and to be had in remembrance by those who should come after, in order that to the pleasure and advantage derived from the reading of history, might be added the gratification of the eyes and equally of the intellect, from seeing delineated the images of so many illustrious nobles, with the admirable works of so many great men, all most worthy of eternal renown and remembrance.

It was therefore commanded by those who then governed, that the commission for this work should be accorded to Giovanni and Gentile, whose fame increased from day to day, and it was further ordered that the undertaking should be entered on as soon as possible.* But we must here remark that Antonio Veneziano had long before commenced the painting of this Hall, as we have said in his life :† he had even finished a large historical picture there, when he was compelled to depart from Venice by the envy of malicious persons, and could no longer continue that most honourable enterprise.‡

Now Gentile, either because he had more experience and a better manner on canvas than in fresco, or for whatever else may have been the cause, proceeded in such sort that he readily obtained permission to execute that work, not in fresco, but on canvas, and thus, having set hand thereto, in the first story, he delineated the Pope, who presents a waxen taper to the Doge, that the latter may carry it in the processions which are about to take place. The whole exterior of San Marco appears in this picture, the Pope is standing in full pontificals, with numerous prelates behind him. The Doge is likewise standing, accompanied by many senators. In another part of this story the master has depicted the emperor Frederick Barbarossa : first, where he receives the

* The admirable paintings of Bellini, Vivarino and other masters, in the Hall of Council of the Ducal Palace, now the Library of St. Mark, were destroyed in the fatal conflagration of 1577. German and Italian editions.

† See vol. i. of the present work.

‡ These works were described by Sansovino (contemporary of Vasari), in a little work, republished, with illustrations, in 1829. The same writer enumerates the men of eminence whose likenesses figured there, and makes them number more than 150.

Venetian Ambassadors with a friendly aspect, and next where he is angrily preparing for war; fine views in perspective are here delineated, with an immense number of figures and numerous portraits, all executed in an excellent manner and with extraordinary grace In the picture next following, is also the Pope, encouraging the Doge and Venetian nobles to arm thirty galleys at the common expense, wherewith they are to proceed to battle against the emperor Frederick Barbarossa. The Pope is seated on the pontifical seat, clothed in his rochet; the Doge is beside him, with numerous senators around and at the foot of the papal throne. In this picture also, Gentile Bellini depicted the Piazza and Façade of St. Mark's, with the sea, but in a different manner from that of the preceding story, and with so vast a multitude of figures, that it is really a marvel. In another compartment the same Pope is again represented standing in full pontificals, and conferring his benediction on the Doge, who is armed, and, having a large train of soldiers, would seem to be departing for the field: in long procession behind the Doge is an immense number of nobles, and the palace of San Marco is seen in perspective. This work is one of the best executed by the hand of Gentile, although the picture wherein there is the representation of a sea-fight displays more invention; for in the last there are numerous galleys engaged in battle, with an almost incredible number of men, and, in fine, because the artist has here proved that he was no less accurately acquainted with maritime warfare than with the details of painting. The crowd of galleys, involved in all the confusion of battle, the fighting men, the barks seen in perspective, and diminished with the most correct proportions, the well-ordered combat, the attack, the defence, the fury of the combatants, the wounded soldiers, and those who, in various manners, are dying, the cleaving of the waters by the galleys, the movement of the waves, the variety of weapons proper to the sea service—all this immense diversity of objects cannot but serve to show the vast ability of Gentile, his power of invention, his rectitude of judgment, and his knowledge of art, every part being perfect in itself, and the whole admirably composed.*

* Sansovino attributes this story to Giovanni Bellini, but neither Giovanni nor Gentile did more than restore it, as we find from Malipiero,

In another story the artist has represented the Pope receiving the Doge, who has returned with the victory so much desired; the pontiff is bestowing on him various marks of friendship, with the ring of gold with which he is to espouse the sea, as his successors have done, and still continue to do every year, in sign of the seal and perpetual dominion which they deservedly hold over that element. In this compartment is Otho, son of Frederick Barbarossa, portrayed from the life, he is kneeling before the Pope; and as behind the Doge there is a retinue of armed soldiers, so behind the Pontiff are there many cardinals and nobles. In this story the poops of the galleys only appear, and on that of the admiral is the figure of Victory painted to seem of gold, and seated, with a crown on the head and a sceptre in the hand.*

The stories which were to decorate the other parts of the hall were adjudged to Giovanni, the brother of Gentile; but as the order of the events there represented by him is connected with those executed in great part, but not completed, by Vivarino,† it will be necessary that I should in the first place say somewhat of the latter. Those parts of the Hall, then, which were not adjudged to Gentile, were given partly to Giovanni and partly to Vivarino, to the end that all might be excited, by mutual emulation, to more zealous efforts. Wherefore Vivarino, having commenced the part which belonged to him, painted, immediately following the last story of Gentile, the above named Otho, offering himself to the Pope and the Venetians, as their messenger, to attempt

who notifies their having done so in his *Annali Veneti*, as follows: "1474. Was begun the restoration of the painting of the battle between the Armada of the Signoria, and that of Ferigo Barbarossa, in the Hall of the Grand Council, because it was falling to the ground with the damp and old age, and those who have done the work are Zuane and Zentile Belino, brothers, who have promised that it shall last 200 years."—*Archivio Storico Italiano*, tom. vii. p. 663.

* In the little work of Sansovino, before cited, this story is said to have been previously painted by Vittore Pisano, called Pisanello.

† Ridolfi, and after him Bottari, affirm this master to have been the first of the Vivarini. For the various opinions supported by writers in reference to these artists, the reader is referred to Zanetti, *Pitture Veneziane;* Lanzi, *Storia Pittorica;* Zanotto, *La Pinacoteca della Veneta Accademia Illustrata;* Sansovino, *Venezia descritta;* Boschini, *Guida da Venezia,* and others.

the settlement of peace between them and his father Frederick Barbarossa; with his departure, after having obtained their permission, on the faith of his word. In this first part, to say nothing of other characteristics amply worthy of consideration, Vivarino painted in very fine perspective an open Temple, with flights of steps and numerous figures. Before the Pope, who is seated and surrounded by many senators, is Otho kneeling and plighting his faith by an oath. In the next compartment Vivarino represented Otho crowned in the presence of his father, who receives him joyfully; and in this picture are buildings in perspective very finely painted; Barbarossa is seated, and his son, who kneels before him, holds his hand: Otho is accompanied by many Venetian nobles, and among these figures are portraits from the life, so well depicted as to prove that this master copied nature very faithfully. Poor Vivarino would have completed the remainder of his portion greatly to his own credit, but being of a weakly constitution, and exhausted by his labours, it pleased God that he should die early, and he could proceed no further; nay, he could not entirely finish even what he had commenced, and it became necessary that Giovanni Bellini should retouch the work in certain parts.

Giovanni had himself meanwhile begun four stories, which followed those above described in regular succession. In the first he depicted the same Pope* in the church of San Marco, which he also delineated exactly as it stood. The pontiff presents his foot to Frederigo Barbarossa to kiss, but this first picture of Giovanni, whatever may have been the cause, was rendered much more animated, and beyond comparison better in every way, by the most excellent Titian. To follow Giovanni in his stories, however—in the next he portrayed the Pope saying mass in San Marco, and afterwards, in the presence of the Emperor and the Doge, granting plenary and perpetual indulgence to all who at certain periods shall visit the church of San Marco, the Ascension of our Lord being particularly specified. The master here depicted the interior of the church, with the Pope in his pontifical habit on the steps descending from the Choir, surrounded by

* Alexander VI.

numerous cardinals and nobles; the concourse of these persons rendering this a rich and beautiful picture. In the compartment beneath that above described, the Pope is seen in his rochet presenting an umbrella or canopy to the Doge, after having given one to the Emperor and retained two for himself. In the last picture painted by Giovanni, Pope Alexander, the Emperor, and the Doge, are seen to arrive in Rome, outside the gate of which city the Pontiff is presented by the clergy and people of Rome with eight standards of various colours, and eight silver trumpets, which he gives to the Doge, that he and his successors may bear them as their standard, or ensign of war. Giovanni here depicted the city of Rome in somewhat distant perspective, with a large number of horses and a vast body of soldiers: there are besides innumerable banners, standards, and other tokens of rejoicing, on the castle St. Angelo and elsewhere. These works, which are really beautiful, gave so much satisfaction, that Giovanni had just received the commission to paint all the remaining portion of that hall when he died, having already attained to a good old age.*

We have hitherto spoken of the works executed in the Hall of the Council only, that we may not interrupt the description of the stories depicted there, but we will now turn back a little to relate that many other paintings were executed by the same masters. Among these is a picture which is now on the high altar of the church of San Domenico† in Pesaro; and in the church of San Zaccheria in Venice, in the chapel of San Girolamo, namely, is a picture of the Virgin, with numerous Saints, painted with great care:

* The date of Giovanni's death, as given by some writers, is 1512; by others, 1514; but Marino Sanuto, in his *Diarii Veneti*, MSS., has told us, not only the year, but the day, in the following words: "Nov. 15, 1516. We hear this morning, that Zuan Belin, an excellent painter, is dead. His fame is known through the world, and, old as he was, he painted most admirably. He was buried at Zanzenopolo (Giovanni e Paolo) in his own tomb, where was likewise buried Zentil Belin, his brother, who was also an excellent painter (optimo *pytor*)." See vol. xxiii. p. 184. A painting, which was formerly in the Abbot's chamber of the monastery belonging to the Monks of Santa Giustina in Padua, bore the following inscription, which serves to confirm the testimony of Sanuto. JOANNES BELLINUS, P., 1416. See Brandolese, *Guida da Padova*. Edition of 1795, p. 103-4.

† This most beautiful picture is not in San Domenico, but in San Francesco, a church of the same city of Pesaro.—*Ed. Flor.*, 1832-8, and that of 1846-9.

in this there is a building very judiciously executed;* and in the same city, in the Sacristy of the Frati Minori, called the "Ca grande," there is another by the same master, very well drawn and in a very good manner:† a similar work is to be seen in San Michele di Murano, a monastery of Camaldoline monks.‡ And in San Francesco della Vigna, which belongs to the Barefooted Friars, (Frati del Zoccolo) there was a picture of the Dead Christ in the old church, which was so beautiful, that having been highly extolled before Louis XI., king of France, he requested the gift of it with so much earnestness, that those monks were compelled to gratify him therewith, however reluctant they were to do so. Another was put into its place with the name of the same Giovanni, but not by any means so beautiful or so well done as the first,§ and many believe that this last named was for the most part executed by Girolamo Mocetto, a pupil of Giovanni. There is a picture by this same master in the possession of the Brotherhood of San Girolamo; the figures are small, but the work is very highly esteemed. And in the house of Messer Giorgio Cornaro is a picture equally beautiful, representing the Saviour with Cleophas and Luke.‖

In the above-mentioned hall Giovanni painted another picture, but not at the same time. This contains a story showing the Venetians inviting a Pope,¶ I know not which,

* Still in its place, and in tolerable preservation. It was taken to Paris in 1797, and was restored to Venice in 1815. There is a picture at Castle Howard, representing the same subject, and bearing the name of Giovanni Bellini, which Dr. Waagen declares to be the "true original of the many copies made from that work."—*Kunstwerke und Künstler in England.*

† This picture is still in the Sacristy of Santa Maria Gloriosa de' Frari, which formerly belonged to the Friars-Minors, but is now a parish-church. See Zanotto, *Guida di Venezia* (pel Congresso del 1847).

‡ Now in the church of San Pietro e Paolo in Murano.

§ This little picture is still in the church of San Francesco della Vigna, and represents the Virgin enthroned with the Child in her arms. She is accompanied by St. John the Baptist, St. Jerome, St. Sebastian, St. Francis D'Assisi, and a pilgrim. The work bears the master's name, and the date, M.D.VII.

‖ In the Berlin Gallery there is a picture with this subject, bearing the signature, "Joannes Bellinus," with another of the Dead Christ, mourned over by the Virgin and St. John. May not one of these be that of the Casa Cornaro?—*Ed. Flor.*, 1849.

¶ Pope Alexander III., who was for some time concealed among the Regular Canons of Sant' Agostino in the monastery of Santa Maria, as above

to leave the monastery of Santa Maria della Carità, where he had concealed himself, after having taken refuge in Venice, and there secretly served as cook to the monks, an office which he had held for a considerable time. In this story there are many figures portrayed from the life, with others, all of which are very beautiful.

No long time after, several portraits by this master were taken into Turkey by an ambassador, and presented to the Grand Turk. These works awakened so much astonishment and admiration in that monarch, that although among this people pictures are prohibited by the Mahometan law, the emperor accepted them with great good will, extolling beyond measure both the art and the artist; and, what is more, requiring that the master of the work should be sent to him.*

The Senate thereupon, considering that Giovanni had reached an age when he could but ill support fatigue, and not desiring to deprive their city of such a man, he having his hands then fully occupied, moreover, with the hall of the Grand Council, resolved to send thither his brother Gentile in his stead, believing that he would do as well for the Turk as Giovanni.† Having caused Gentile, therefore, to make himself ready, they conducted him in their own galleys, with all safety, to Constantinople, where, being presented to the Grand Turk by the lieutenant of the Signoria, he was received by him very willingly, and, being something new, was much caressed, more especially when he had presented Sultan Mahomet with a most charming picture, which that monarch admired exceedingly, scarcely finding it possible to conceive that a mere mortal should have in himself so

described, and wore the garb of a simple priest. So far history: that he served as cook to the Monks, is an embellishment which belongs to fable.

* Sanuto records this fact under the date 1479, and in the following words:—"On the 1st day of August, there comes a Jewish orator with letters from the Signor Turk. He would have the Signoria send him a good painter, and invites the Doge to the marriage of his son." They replied, "thanking him, and have sent Zentil Bellini, an excellent painter, who went with the galleys of Romania.—Morelli, *Notizia d' opere di disegno*, p. 99.

† This second reason must have been the true one, since Gentile was the elder of the two brothers.—*Ed. Flor.*, 1849.

much of the divinity as to be capable of reproducing natural objects so faithfully. Gentile had been no long time in Constantinople before he portrayed the Emperor Mahomet from the life, and so exactly, that it was considered a miracle. Then the Sultan, after having seen many proofs of his ability in that art, desired to know if the painter had courage to take his own likeness? to which Gentile having replied that he had, many days had not elapsed before he had portrayed his own features, with the help of a mirror, so faithfully that the picture seemed to be alive.* This he brought to the Sultan, who was so amazed thereat that he could imagine no other but that the painter had some divine spirit in his service; and if it had not been that the exercise of this art is forbidden to the Turks by their law, as we have said, that emperor would never have suffered Gentile to leave him. But, whether the Sultan feared that murmurs might arise, or was moved by some other cause, he one day commanded the attendance of the painter, and having caused him first to be thanked for the courtesy he had displayed, and highly extolled him as a man of wonderful ability, he finally bade him demand whatever favour he might desire as a parting token, which should be presented to him without fail. Gentile, who was a modest and upright man, demanded no other thing than a letter of approval, by which the Sultan should recommend him to the most Serene Senate and most Illustrious Signoria of Venice, his native city. This was written as cordially as was possible, after which he was dismissed with the most honourable presents and with the dignity of knighthood. In addition to many privileges then conferred on Gentile by this monarch, and among the many gifts bestowed on him, was a chain of gold, made after the Turkish fashion, and equal in weight to 250 scudi, which was placed around his neck; this ornament is still in possession of his heirs at Venice.†

* In the British Museum, among the works of art bequeathed by Mr. Payne Knight, there is an admirable pen-and-ink drawing by Gentile Bellini, representing Mahomet II. and the Sultana Mother, whole-length figures, in a sitting position. In the same place are various drawings by Giovanni Bellini.

† Ridolfi, *Vite de' Pittori Veneti*, relates that among other pictures presented by Gentile to Mahomet II., was the Head of John the Baptist, on a charger, adding, that the Turk praised it highly, but remarked to the

Departing from Constantinople, Gentile returned, after a most fortunate voyage, to Venice,* where he was received by Giovanni, his brother, and by almost the whole city, with the utmost gladness, every one rejoicing at the honours paid to his talents by Sultan Mahomet.† Proceeding on his arrival to present his duty to the Doge and the Signoria, he was very well received and commended, for that he had satisfied the Turkish emperor according to their desire. Furthermore, to the end that the great account in which they held the letters wherewith that prince had recommended him might be made manifest, they commanded a provision of 200 scudi a year to be made for him, which sum was paid him for the remainder of his life.

Gentile performed but few works after his return from Constantinople, and at length, having nearly attained to the age of 80, he passed to another life in the year 1501; and from his brother Giovanni he received honourable interment in the Church of San Giovanni e Paolo.‡

Thus deprived of his brother Gentile, whom he had most tenderly loved, Giovanni, although very old, still continued to work a little, the better to pass his time, and having taken to execute portraits from the life, he introduced the custom into Venice, that whoever had attained to a certain degree of eminence should cause his likeness to be portrayed, either by himself or by some other master. Wherefore, in all Venetian houses, there are numerous portraits, and in many of those belonging to nobles, may be seen the fathers and grandfathers of the possessors, up to

painter that "the neck projected too much from the head, and as it appeared to the sovereign that Gentile still remained doubtful, by way of showing him the natural effect, he caused a slave to appear before him, whose head he instantly commanded an attendant to strike off, proving to the painter that, when divided, the neck immediately drew back."

* The same author (Ridolfi, *ut supra*) assures us that Gentile, from the time when he beheld the slave decapitated with so little ceremony, was very anxious to return to Venice.

† A portrait of Mahomet II., painted by Gentile, was formerly in the Casa Zeno, at Venice, but was sold and taken to England in 1825. See Zanotto, *Pinacoteca Veneta*, &c.

‡ Among the works of Gentile, not mentioned by Vasari, is the large picture of St. Mark, preaching at Alexandria, painted for the Brotherhood of St. Mark (Ridolfi, vol. i. p. 45.), but now in the Brera at Milan. See the *Pinacoteca di Milan*, vol. i. p 71.

the fourth generation ; nay, in some of the most noble houses they go still farther back, a custom which is certainly most praiseworthy, and was in use even among the ancients.* For who does not feel infinite contentment, to say nothing of the beauty and ornament resulting from them, at sight of the effigies of his ancestors, more particularly if they have been distinguished for their deeds in war or by their works in peace, or have rendered themselves illustrious by learning or other signal qualities and remarkable virtues, or by the part they have taken in the government of the state? And to what other purpose, as has been remarked in another place, did the ancients place the statues of their great men, with honourable inscriptions, in the public places, if not to the end that they might awaken the love of glory and excellence in those who were to come after?†

Among the portraits executed by Giovanni Bellini was that of a lady ‡ beloved by Messer Pietro Bembo, before the latter went to Rome to Pope Leo X.; and whom he portrayed with so much truth and animation, that as Simon of Siena was celebrated by the first Petrarch the Florentine, so was Giovanni by this second Petrarch the Venetian, as may be seen in the sonnet,

"O imagine mia celeste e pura."

Wherein he says, in the commencement of the second quatrain,

"Credo che 'l mio Bellin con la figura."

with that which follows. And what greater reward could our artists desire for their labours than that of seeing themselves celebrated by the pens of illustrious poets, as the most excellent Titian, also, has been by the learned Messer Giovanni della Casa, in that sonnet which begins—

"Ben veggo io Tiziano, in forme nuove,"

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* Dr. Waagen mentions a picture, now in the Berlin Gallery, in which are the portraits of Gentile Bellini and of Giovanni his brother, painted by the former. See the Catalogue (German) for 1841.

† An Italian commentator asks, "wherefore do artists not take the precaution of writing on the portraits they execute the name of the person represented, since likenesses, however striking their merit as works of art, lose all their moral value, when the spectator does not know whom they present."

‡ The fate of this work is not known.

And in that other :—

"*Son queste, Amor le vaghe treccie bionde.*"

And was not this same Bellino enumerated among the best painters of his age by the renowned Ariosto, in the commencement of the thirty-third canto of the Orlando Furioso ?* But to return to the works of Giovanni, to his principal works, that is to say, for it would detain us too long were I to make mention of the pictures and portraits which are in the houses of gentlemen in Venice, and other parts of the Venetian dominions. In Rimini he painted, for the Signor Sigismondo Malatesti, a large picture representing the Dead Christ supported by two children, which is now in the church of San Francesco in that city; he also painted among other portraits, that of Bartolommeo da Liviano † Captain-general of the Venetians.

Giovanni Bellini had many disciples, seeing that he instructed them all with great kindness. Among these, now sixty years since, was Jacopo da Montagna, ‡ who imitated the manner of his master very closely, as the works executed by him in Padua and Venice bear testimony. But the disciple by whom Giovanni was most closely copied, and who did him the greatest honour, was Rondinello of Ravenna, of whose aid he availed himself much in all his works. This artist painted a picture in the church of San Domenico, at Ravenna, with another in the Duomo, which are considered very fine, in that manner; but the best work performed by Rondinello was that which he executed in the church of St. John the Baptist in the same city. The church belongs to the Carmelite Friars; and in the painting, besides a figure

* "E quei che furo ai nostri di, o son ora
Leonardo, Andrea Mantegna e Gian Bellino."

† Bartolommeo d'Alviano, who was leader of the Venetians, in their war with Pisa in 1499.—*Ed. Flor.*, 1849.

‡ Jacopo Montagna, or Montagnana, a Paduan, as the inscriptions on some of his works declare. There is a picture by his hand in the chapel of the Episcopal Palace at Padua, a Triptica with the Virgin in the centre; the angel Rafael, with Tobit on one side, and St. Michael on the other. Around the chapel, Montagna painted the twelve apostles in chiaro-scuro, half-length, with events from the life of each beneath. He added the four evangelists, and the doctors of the church; but the whole work has been greatly injured by time.

of Our Lady, Rondinello depicted that of Sant' Alberto, a brother of their order; the head of the Saint is extremely beautiful, and the whole work very highly commended. *

Benedetto Coda of Ferrara was also among the disciples of Giovanni, although he did not greatly profit thereby: this artist dwelt in Rimini, where he painted many pictures, he left behind him a son called Bartolommeo, who pursued the same vocation. † It is said that Giorgione da Castelfranco also studied the art in his earliest years under Giovanni, as did many others from the March of Treviso, as well as from Lombardy; but of these I need not make further mention. ‡

Giovanni Bellini died of old age when he had completed his ninetieth year, leaving an undying memorial of his name in the works which he had executed in Venice and other parts, § he was honourably buried in the same church and in the same tomb wherein he had deposited his brother Gentile; nor were there wanting in Venice those who, by sonnets and epigrams, sought to do him honour after his death, as he had done honour to himself and his country during his life. At the same period, when the Bellini were flourishing, or a short time before, Giacomo Marzone painted many pictures in Venice, among others is a figure of the Virgin, bearing a palm in her hand, which he painted for the chapel of the Assumption in the church of Santa Lena. Our Lady is accompanied by San Benedetto, Santa Lena, ‖ and San

* Of *Niccolo* Rondinelli and his works, Vasari speaks more at length in the life of Jacopo Palma. Certain paintings bearing the name of *Domenico* Rondinelli, are suspended in the Presbytery of San Domenico at Ravenna, but no work by Rondinelli is now to be found in the cathedral of that city, nor yet in the church of St. John.

† See Lanzi, English Edition, vol. iii. p. 27. See also Baruffaldi, *Vite de' Pittori Ferraresi.*

‡ That Vasari has not here made mention of Titian, is to be attributed to haste or forgetfulness. In the life of that artist he does not omit to record that he also was among the disciples of Giovanni Bellino.—*Ed. Flor.* 1849.

§ One of the last of Giovanni's labours was a Bacchanal, executed for the Duke Alfonzo, of Ferrara; this he left unfinished, and it was completed by Titian, in whose life mention is made of it by Vasari. See Ridolfi, *Le Meraviglie dell' Arte*, &c. This admirable work was at a later period in the possession of the Aldobrandino family, and, from the palace of that house in Rome, was transferred to that of Cardinal Cammuccini, who is said to have sold it for transmission to America.

‖ St. Helena.

Giovanni, but this work is executed in the old manner, with the figures on the points of their feet, as was the custom with the painters who lived at the time of Bartolommeo da Bergamo.*

THE FLORENTINE PAINTER, COSIMO ROSSELLI.

[BORN 1439—DIED ABOUT 1506.]

THERE are many who find an unworthy pleasure in casting ridicule and contempt on others, but these, for the most part, turn to their own confusion, as happened in the case of Cosimo Rosselli, by whom the scorn with which certain artists treated his works was thrown back on their own heads.† Now this Cosimo, though he was not among the eminent or distinguished painters of his day, yet his works are, upon the whole, moderately good.‡ In his youth he painted a picture in the church of Sant' Ambrogio, in Florence, which is on the right hand of the entrance, with three figures, for the nuns of San Jacopo delle Murate.§ He also worked in the church of the Servites (likewise in Florence), where he painted the altar-piece for the chapel of Santa Barbara,‖ and in the first court, before entering the

* Of this painter, Vasari makes further mention in the life of Vittore Carpaccio, where he calls him Giromin Morzone Zanetti, *Della Pittura Veneziana*, describes the picture above-named, on which he read the name Giacomo Morazzone, with the following words, "a laurà questo lavorier;" and from the Milanese dialect thus used by the painter. Zanetti concludes him to have been one of the "Lombarden," cited in the text. Baglioni, *Vite de' Pittori*, mentions a Lombard painter, whom he calls Pier Francesco Morazzone.

† See p. 176.

‡ Baldinucci considers Cosimo Rosselli, a disciple of Alesso Baldovinetti, but Nero di Bicci, in his *Ricordi*, speaks of him as a scholar of his own, as was also a certain Bernardo di Stefano Rosselli, cousin of Cosimo.—*Ed. Flor.*, 1838 and 1849.

§ These works are supposed to be lost, although the later Florentine commentators believe themselves to have discovered the first-mentioned in an Assumption of the Virgin, on the third altar of St. Ambrogio on the left of the entrance.

‖ This picture, which is certainly not beautiful, represents the saint trampling on a warrior under her feet. This figure represents her father,

church, there is a fresco, by Cosimo Rosselli, the subject of which is the Beato Filippo receiving the Habit of the Order of Our Lady.* For the monks of the Cestello this artist painted the picture of the High Altar, with a second picture for another chapel in the same church; he also painted that in the little church above the Bernardino, which stands beside the entrance to the Cestello † For the brotherhood of the above-named Bernardino, he likewise painted the banner they bear in procession, as he did that for the company of San Giorgio, on the latter of which he depicted an Annunciation.‡ For the above-named nuns of Sant' Ambrogio, Rosselli painted the chapel of the Miracle of the Sacrament, which is a tolerably good work, and considered the best executed by this master in Florence; he therein depicted a procession supposed to be proceeding along the piazza of that church, and in which the bishop is seen bearing the Tabernacle of the above-mentioned Miracle; he is accompanied by his clergy and a vast number of the inhabitants, men and women, clothed in the dress of those times. In this work, among many other portraits, is that of Pico della Mirandola,§ so admirably executed that it does not seem to be a portrait, but a living man. In Lucca, in the church of San Martino, there is a painting by Cosimo Rosselli, on the right hand as we enter by the smaller door of the principal façade; this work represents Nicodemus executing the Statue of the Santa Croce,‖ and afterwards the passage of

who is enraged at her having become a Christian. For the Legend of St. Barbara, See Mrs. Jameson, *Poetry of Sacred and Legendary Art.* The work is now in the Academy of Fine Arts in Florence.

* This story, from the life of San Filippo Benizi, is the last of the pictures on the left of the entrance.—*Ed. Flor.*, 1849.

† The church then called that of the Cestello, now Santa Maria degli Angeli (or popularly, Santa Maddalena dei Pazzi), has been restored, and Bottari declares the works of Cosimo Rosselli to have been destroyed; but the latest Florentine annotators assure us that the Coronation of the Virgin is in the chapel now belonging to the Giglio family. In that church is one of those here mentioned. The authority they cite is that of the Jesuit Father Richa, *Chiese Fiorentine.*

‡ The Brotherhood of San Bernardino has been long suppressed, and the picture is lost, as is that of San Giorgio.

§ This work still exists. See Rumohr, *Italianische Forschungen*, vol. ii. p. 285. For an engraving from this work, see also Malvasia, *Felsina Pittrice;* and Lasinio, who gives the whole series.

‖ The Statue di Santa Croce is the celebrated Crucifix of Lucca, called

the same over land and sea, until it is brought to Lucca. In this picture are many portraits, more particularly that of Paolo Guinigi, which Cosimo took from one executed in *terra* by Jacopo della Fonte, when he constructed the tomb of Paolo's wife.* There is also a painting by this master in the chapel of the silk-weavers, in the church of San Marco at Florence; in the centre is the Holy Cross, and on either side are San Marco, San Giovanni Evangelista, Sant' Antonino, Archbishop of Florence, and other figures.†

Being afterwards invited, with other masters, by Pope Sixtus IV., to take part in the works which that pontiff caused to be executed in the chapel of his palace,‡ Cosimo Rosselli repaired to Rome, where he laboured in company with Sandro Botticello, Domenico Ghirlandajo, the Abate di San Clemente, Luca da Cortona, and Piero Perugino. The pictures painted by Cosimo were three; one representing the Submersion of Pharaoh in the Red Sea, the second, Christ Preaching to the People on the shores of Lake Tiberias,§ and the third, the Last Supper of the Saviour with his Apostles. In the last of these pictures he drew an octangular table in perspective, the ceiling above it having also eight compartments, and in the angles of this he gave proof that he possessed as much knowledge of perspective as any of the other masters.‖ It is said that Pope Sixtus had

the *Volto Santo*, which, according to the tradition, was carved in wood, by Nicodemus, the disciple of Christ, who was assisted in his work by angels, and was thereby enabled to produce an exact likeness. When discovered in the Holy Land, it was consigned to a bark, and set afloat without a pilot or steersman, in the port of Joppa, whence it was borne by the winds and waves, without human assistance, to the haven of Luni; there it was laid on a car, to which two young oxen, never before yoked, were attached, and by these animals, left to themselves, and without any driver, it was drawn to the city of Lucca. The Florentines quarrel with Vasari for what they call "his incorrect syntax" in the description of this picture, and refer their readers to Ridolfi, for a more exact description of the whole work.—See *Scritti varj di Belle Arti*, Lucca, 1844, pp. 148—154.

* See the life of Jacopo, vol. i.

† The fate of this picture is not known, but Bottari declares it to have been white-washed over when the church was restored, from which it would seem to have been a fresco.

‡ The Sistine Chapel.

§ The landscape in this picture was painted by Pier di Cosimo, disciple of Rosselli, as is related hereafter.

‖ These stories are still well preserved in the Capella Sistina. See Platt.

offered a prize to be given to the master who, according to his judgment, should best acquit himself in those paintings. The stories being finished, therefore, his Holiness went to see them, and to judge how far each of the masters had exerted himself to merit the honour of the reward above-named. Cosimo Rosselli, feeling conscious that he was but feeble in respect of invention and design, had sought to conceal his deficiencies by covering his work with the finest ultra-marine blues and other gorgeous colours: he had, moreover, illuminated his pictures with a good store of gold, insomuch that there was not a tree, nor herb, nor vestment, nor cloud, but was glittering with light, for he had persuaded himself that the Pope, who had very little knowledge of art, would be thereby induced to give him the prize of victory. When the day arrived on which the works of all the masters were to be uncovered, that of Cosimo also was seen, and was received with peals of laughter and cutting jests by all the other masters, who jeered and bantered Rosselli, instead of having compassion on him. But the laugh was turned against themselves in the end, for those colours, as Cosimo had expected, at the first glance, so dazzled the eyes of the Pope, who did not understand much of such matters, although he greatly delighted in them, that he judged Cosimo to have performed better than any one of the others, and accordingly commanded the prize to be given to him. His Holiness then ordered all the other masters to cover their pictures with the best azures that could be found, and to touch them with gold, that they might be equal to those of Cosimo in splendour and richness of colour. Whereupon the poor painters, in despair at having to be guided by the narrow intelligence of the Holy Father, set themselves to spoil what they had executed so well, and Cosimo laughed at those who but a short time before were making a jest of him.*

ner and Bunsen, *Beschreibung der Stadt Rom.* The Abate Francesco Cancellieri, in his description of the Pontifical Chapels, attributes a fourth picture to Cosimo Rosselli; the subject is the Adoration of the Golden Calf. D'Agincourt gives a small engraving of this work, tav. clxxiii.

* The works of Cosimo are without doubt the least meritorious of all those executed in the Sistine Chapel; nor does his liberal use of gold contribute to improve them. See Plattner and Bunsen, *Beschreibung der Stadt Rom.* See also Rumohr, *Ital. Forsch.*

Having returned to Florence with some money, Rosselli lived much at his ease, but occupied himself with his labours as usual, having in his company that Piero who was always called Piero di Cosimo, his disciple, who had assisted him in his works for the chapel of San Sisto in Rome. Among other things, Piero di Cosimo * executed the landscape of the picture which represents the Preaching of Christ, and which is considered to be the best part of the painting. Another disciple of the same master was Andrea di Cosimo, who occupied himself much with the "Grottesche." Having lived to the age of sixty-eight, Cosimo, who had long been consumed by a grievous infirmity, departed this life in the year 1484, † and was buried in Santa Croce, by the brotherhood of San Bernardino.‡

This artist took great pleasure in alchemy, insomuch that he vainly expended all he possessed in that pursuit, as do all those who are addicted to it; which impoverished him while he lived, and finally conducted him from a state of ease to one of extreme poverty. Cosimo drew exceedingly well, § as may be seen from our book, not only in the specimen where we have the story of the above-named Preaching, executed in the chapel of Sixtus, but also in many other drawings with the pencil, and in chiaro-scuro; in the same book we have his portrait by the hand of the painter, Agnolo di Donnino, ‖ his most intimate friend. The last-named artist executed his work with great care, as may be seen in the Loggia of the hospital of St. Boniface, where there is a

* Who was afterwards master of Andrea del Sarto.

† The inaccuracy of this date is shown by sufficient documentary evidence. See Gaye, *Carteggio inedito di Artisti*, &c, vol. ii. p. 457, *note*.

‡ Not that named in the first part of this life, which was a company of children, but one of adults, which had its seat near Santa Croce.—*Ed. Flor.*, 1849.

§ Vasari is accused of inconsistency for having before said that the drawing of Cosimo was feeble; but he is here merely alluding to that general readiness in the expression of his thoughts on paper which Cosimo possessed in common with many other painters, who are, nevertheless, far from approaching Masaccio, or other masters, distinguished for the perfection of their drawing.

‖ Of this master Vasari makes further mention in the life of Benedetto da Rovezzano. He was one of the painters whom Michael Angelo invited from Florence to Rome, that he might acquire from them the method of painting in fresco.—*Ed. Flor.*, 1849.

Trinity in fresco, painted by him on the key-stone of the vaulted ceiling. Beside the door of the same hospital, where the foundlings now are, is also a work by him; it represents certain poor persons received by the Superintendent, with several women, all very finely done. Agnolo passed his life, labouring and wasting all his time in the preparation of drawings, without putting them into execution, and he finally died as poor as a man well could be.* But to return to Cosimo. He left behind him only one son, who was a builder, and a tolerably good architect.

THE FLORENTINE ENGINEER, CECCA.

[BORN 1447—DIED 1488.]

If necessity had not compelled men to the use of their inventive powers for their own advantage and convenience, architecture would never have attained to such excellence, or displayed so much to be admired in the works of those who, to obtain profit and glory, have laboured in that art; nor would these masters ever have gained such honour as is now daily paid to them by all who understand works of merit. It was necessity that first caused buildings to be erected, and then arose the wish for ornament to the same; whence proceeded the architectural orders, the various decorations, the statues, gardens, baths, and all those other sumptuous appliances which all desire to have, but which few can possess. This it is that has excited in the minds of men the rivalry and emulation with which they labour, not in the erection of buildings only, but for the commodious arrangement of the same. By this, artists are compelled to prove their ingenuity and industry by the discovery of tractile forces, the invention of hydraulic machines, engines of war, catapults, and every other sort of laborious contrivance, which, under the name of architectural and warlike machinery, contribute to disconcert one's enemies, assist or accommodate one's friends, and render the world more beautiful and more enjoyable.

* No work of Agnolo di Donnino can now be found.—*Ed. Flor.*, 1838.

And whoever has found means to distinguish himself beyond others in the preparation of such things, not only raises himself above the anxieties of life, but is, moreover, highly commended and prized by all, as was the case in the time of our fathers with the Florentine Cecca.* In the course of his life there came into the hands of this master many and various important works, in all which he acquitted himself so well, labouring in the service of his country with frugality and care, to the great satisfaction of his fellow citizens, that he obtained favour with all; and his ingenious and diligently-executed works have rendered him famous, placing his name among those of other great and renowned artists. It is said that in his youth, Cecca was an excellent joiner,† but had constantly directed his thoughts towards the mastery of difficult questions relating to the construction of engines of all kinds, more particularly of such as are required in the field of battle or in sieges; as, for example, scaling ladders, battering rams, or erections for giving shelter to the soldier against the enemy, with whatever might serve to injure the adversary, or to afford assistance to his friends. He was thus most essentially serviceable to his country, and well deserved the fixed provision which the Signoria of Florence commanded to be made for him. Therefore, when the state was not at war, Cecca went throughout the whole, inspecting the fortresses and city walls, with the different towers, &c.; and when any were found wanting, he supplied the various defences required, or whatever else was needful.

It has been said that the imitation of clouds, used on the festival of San Giovanni and borne in procession, was the invention of Cecca; certainly a most ingenious and beautiful thing, which at that time, when the city was in the habit of solemnizing numerous festivals, were much used for such purposes. And without doubt, although similar representations and festivals are now-a-days almost entirely disused, yet these spectacles were very beautiful, and they were

* The name of this master was Francesco d'Angelo. Cecca is a bye-name; first, Cecco, from Francesco, and then Cecca.—*Ed. Flor.* 1849.

† Not only his youth, but through his whole life. Cecca is called *legnaiuolo* (joiner), in the various documents cited by Gaye, *Carteggio*, &c., respecting him. The word is, however, to be understood, without doubt, in its widest sense of maker of engines and machines in wood, for all purposes, whether of war or peace.

exhibited, not only by the confraternities or brotherhoods, but also in the private houses of the nobles; who were wont to assemble in companies at certain times, cheerfully gathering together, on which occasions there were ever among them many worthy good fellows of artists, who, besides that they were fanciful and amusing, helped to arrange the various matters required for such spectacles. Among others, four public shows, of a very splendid character, were given almost every year, one for each quarter of the city that is to say, the quarter of San Giovanni excepted, for the saint's day of which a most solemn festival was held, as will be related in good time. Thus, in the quarter of Santa Maria Novella, they kept the feast of Sant' Ignazio; in Santa Croce, that of San Bartolommeo, called San Baccio; in San Spirito, that of the Spirito Santo; and in the quarter of the Carmine, the festival of the Ascension of our Lord and that of the Assumption of the Virgin, were solemnized. That festival of the Ascension, then (for of the others we have already spoken sufficiently, or shall do so hereafter), was certainly most beautiful, seeing that Christ was raised from the Mount, which was very well contrived in wood-work, on a Cloud, about and amidst which were innumerable angels, and was borne upwards to a Heaven so admirably constructed, as to be really marvellous, leaving the Apostles on the Mount. This Heaven was all the more effective as being somewhat larger than that of San Felice in Piazza, but with machinery very nearly similar to that. The church of the Carmine, wherein this representation took place, is considerably broader and more lofty than that of San Felice, and in addition to that part which represented the Heaven into which the Saviour was received, there was sometimes a second erected, when it seemed good to the rulers, over the principal Tribune. This, then, presented another Heaven, in which certain vast wheels, in the manner of a windlass, were so arranged, that from the centre to the circumference, they moved ten circles, beautifully ordered to represent the ten heavens. These circles glittered with innumerable lights representing the stars, and arranged in small lamps, suspended in such a manner that they maintained their equilibrium as the wheels turned round, as is now done by lanterns of a certain kind, which are used commonly by all the world. From this Heaven, or Paradise,

which was certainly very beautiful, there proceeded two strong ropes; these were fastened to the rood-loft, or gallery, of which there is one in that church, and over which the representation was made. To the end of these ropes two small bronze rollers were fastened with cords, and these supported an iron stake fixed to a level platform, on which stood two angels bound firmly by their girdles. They were kept upright by a counterpoise of lead which they had beneath their feet, and by a second bracket, on which they supported themselves, and which assisted to maintain them on the same level. The whole apparatus was covered with a large quantity of well prepared cotton wool, and this gave the appearance of clouds, amidst which were seen numberless cherubim, seraphim, and other angels, clothed in various colours, and all very well distributed and arranged. These, when a cord was loosened from the paradise wherein were the lights, came down the two strong ropes above named, and being arrived on the rood-loft where the spectacle was to proceed, they announced to the Saviour that he was then to ascend into Heaven, or did or recited whatever else was set down for them to perform or speak. And as the iron to which the angels were bound by the girdle was securely fixed into the base or platform on which they stood, they could turn themselves round, could make due obeisance when they came and when they returned, or move themselves about as might be required, so that in returning they set their faces towards heaven, and when the proper time came were drawn up, by means similar to those which had effectuated their descent.

The machines and inventions originated, as is said, with Cecca; for although Filippo Brunelleschi had long before constructed something similar, there were, nevertheless, many additions very judiciously made by Cecca, and to him was due the invention of the "Nuvole," or clouds, which were borne through the city every year on the Vigil of St. John, with many other admirable contrivances, whereby that festival was embellished. This was indeed the peculiar care of Cecca, because he was, as I have said, in the service of the public.

And now, as these festivals and processions have, for the most part, fallen out of use, it will not be amiss to use the present opportunity for saying somewhat concerning the spec-

tacles exhibited on these occcasions, that so some memorial of them may remain to posterity. First, then, the Piazza of San Giovanni was covered in with blue cloth, on which were sewn lilies of great size, made of linen tinted yellow; in the midst were large circles, also formed of linen and ten braccia in extent, whereon the Arms of the People and Commune of Florence, with those of the Chiefs of the Guelphic Council and others, were displayed; and all around, from the edges of the before-mentioned canopy, which, large as is the Piazza of San Giovanni, yet covered it entirely over, were suspended banners, also of cloth, with various devices painted on them; the Arms of the different Courts and Guilds, for example, with Lions, which are one of the ensigns of that city. This canopy, or covering thus made, was raised about twenty braccia above the ground, and was supported by very strong ropes attached to numerous iron stancheons, which are still to be seen around the church of San Giovanni, in the façade of Santa Maria del Fiore, and in the different houses which surround that Piazza. Between one rope and another also ran cords which assisted to support the canopy; and the latter was so carefully provided, more particularly towards the extremities, with ropes, cords, linings, and safeguards of every kind, that nothing better could possibly be imagined. But what is more, every thing was arranged with so much care, that although the wind is always very powerful in that place, as every one knows, and frequently lifted and swelled the canopy greatly, yet it never deranged or injured it in any manner. This vast covering was formed of five portions, that it might be the more easily managed; but when it was put up, these divisions were so well fastened and secured together, that they seemed to be of one piece only. Three portions covered the space between San Giovanni and Santa Maria del Fiore; and in the middle portion, which was opposite to the principal doors, were the above described circles, with the Arms of the Commune. The two other divisions covered the remaining space, one towards the Misericordia, and the other towards the Canonicate and the Hall of the Wardens of San Giovanni.

With respect to the Clouds, which were made of various kinds and with different inventions by the several Brotherhoods, they were generally managed in the following man-

ner . a square frame was made of planks about two braccia high, with four strong legs at the angles, which were bound fast together beneath, after the manner of trestles; across this frame were laid two planks, each one braccia wide, and having an opening in the centre, half a braccia in diameter, from which arose an upright pole supporting a *Mandorla*, or Glory, entirely covered with cotton wool, amidst which were angels, lights, and other ornaments. In this there was an iron fixed across, whereon was placed, seated or standing, as was desired, a person who represented that Saint whom the Brotherhood in question principally honoured as their advocate and protector; whether it were the Saviour, the Madonna, St. John, or any other Saint, the vestments of the figure concealing the iron in such sort that it was not seen. To the pole which supported the Mandorla, were fastened four or more iron bars, serving in the manner of branches to a tree; they were fixed around and beneath the Mandorla, and to these irons were secured little children clothed to represent angels, who were free to move at their pleasure on the bracket supporting their feet, which was formed with hinges in a manner suited to that end. By means of such branches, three or four circles of angels or of saints, according to the subject represented, were occasionally exhibited. The whole of this structure, which sometimes represented a Lily, sometimes a Tree, but most frequently a Cloud, or something similar, was concealed by the cotton-wool, and was occupied, as we have before said, by cherubim, seraphim, &c., or covered with golden stars and other ornaments. Within them were concealed peasants or porters, who carried the machine on their shoulders, arranging themselves around the wood-work, which we have called a frame, to the under part of which were fixed cushions of leather filled with feathers, cotton, or some other soft and yielding material, to prevent the weight from pressing too painfully on their shoulders. The stairs for ascending these structures and every other part, being covered, as we have said above, with cotton-wool, a very good effect was produced, and all these contrivances were called *Nuvote* (clouds). Behind these erections followed men on horseback, and soldiers of various kinds on foot, according to the demands of the event to be represented, as they do in the present day behind the cars or other carriages

used instead of the *Nuvole* here described. Of the latter I have, by the hand of Cecca, in my Book of Drawings some specimens, which are certainly very ingenious and well contrived, displaying much varied invention. It was after the plans of the same master that those figures of Saints were made which accompanied or were carried in those processions; some dead, others suffering torments of different kinds, many appearing to be transpierced by a spear or sword, others with a dagger in the throat, or with various weapons in different parts of their persons; respecting all which, as it is now known to every one, that these appearances are produced with the sword, spear, or dagger broken, the pieces of which were held firm on each side, and kept opposite each other by means of an iron ring, taking away the part which has to seem fixed in the person of the sufferer, I will say no more of that matter, save only that they were for the most part invented by Cecca. There were also giants walking in those processions, and they were contrived after the following manner:—persons well accustomed to walk on stilts, provided themselves with such as were five or six braccia from the ground, and having prepared great masks, vestments, and imitations of weapons, to represent the heads, hands, limbs, armour, &c. of giants, they mounted the stilts, and, moving dexterously along, appeared really to be giants. There was, however, a man before them who carried a pike, or pole, on which the giant supported himself with one hand, but this was so managed that it seemed to be his weapon, whether axe, lance, or enormous sword, such as that, for example, which, according to the romance of the poet, was borne by Morgante. And as they had giants, so also had they giantesses, which was certainly a pleasing and wonderful spectacle. Different from these, again, were the phantoms, or disembodied spirits; for these, having no other than their own proper form, being nevertheless mounted on stilts five or six braccia high, moved along in such a manner that they appeared to be really phantoms. They also had a man before them with a pole to give them aid, but it is affirmed that some were able to walk perfectly well, even at that height, without supporting themselves by any assistance whatever; and he who knows what the Florentines are, will have no difficulty in believing it. I say nothing of the

Montaghi of Florence, who surpassed every thing that had ever before been seen in ascending and dancing on the rope; but whoever knew a man, called Ruvidino, who died about ten years since, knows well that to him, the ascending to any height on a rope or cord, the springing from the walls of Florence to the earth, and walking on stilts much higher than those above-named, were things as easy as to other men is the walking on plain ground. Wherefore, it is by no means wonderful that the men of those times who, for the sake of gain, or from other motives, practised themselves in such exercises, should do what we have related, or even much more.

I will not here speak of the waxen tapers which were painted in many fanciful ways, but so clumsily, that they have given a name to inferior pictures, insomuch that people call badly executed paintings, "puppets of wax." I will merely mention that, in the time of Cecca, these were for the most part laid aside. Chariots, resembling the triumphal cars now in use, were adopted at this time. The first of these was that of the Mint, which was brought to great perfection, as we may even now perceive, since the comptrollers and masters of the Mint permit it to appear every year on the festival of St. John.* On the upper part stands one who represents San Giovanni, with angels, and many other saints, around and beneath him, all represented by living persons. It was determined, no long time since, that a chariot should be made for every place that should offer a wax-light, that the festival might be honoured magnificently, and these were constructed to the number of ten; but various events, which took place some short time afterwards, prevented that intention from being further proceeded with. That first chariot of the Mint, then, was made under the direction of Cecca, by Domenico, Marco, and Giuliano del Tasso,† who were then among the first masters working in wood-carving that could be

* The Festival of St. John, after having undergone various changes, was solemnized for the last time in the year 1807. The Chariot of the Mint, with four others, then in existence, were destroyed during the French domination.

† To these members of the artistic family of Tasso, Vasari makes further allusion in the life of Benedetto Maiano. In the life of Niccolò Tribolo, another Tasso, also a worker in wood, is cited as the builder of the Loggia *di Mercato Nuovo.—Ed. Flor.*, 1832-8.

found in Florence. And in this specimen they merit to be commended, among other things, for the management of the fore wheels, which are so constructed, that in turning sharp corners they permit the vehicle to be moved with as little shaking as possible, which is important, but principally on account of those who stand fastened to the summit of the carriage.

The same master constructed a kind of edifice for the cleansing and restoration of the Mosaic in the Tribune of San Giovanni; this scaffolding could be turned, raised, or lowered at pleasure, and taken to any part of the work, and that with so much ease, that two persons could manage it. By this contrivance Cecca obtained very great reputation.*

When the Florentines were invading Piancaldoli, this master was with the army, and managed to undermine the place, so that the soldiers got into the city without striking a blow. But afterwards, having accompanied the same army to another fortress, as evil destiny would have it, he was killed while attempting to measure certain heights from a difficult point: for Cecca, having put his head over the wall for the purpose of dropping a plumb-line, was seen by a certain priest, who was with the enemy, and who dreaded the genius of that master more than all the power of the army,—this man, therefore, discharging a cross-bow at the engineer, fixed the shaft in his head in such sort, that the poor Cecca died immediately.† His death and the loss of his services caused much grief to the army and to all his fellow citizens. But as there was no remedy, they sent his remains to Florence, where he received honourable interment from the sisters of San Piero Scheraggio, who buried him in the church of that saint; his likeness in marble was afterwards erected in the same building, and beneath it is the following epitaph:‡—

Fabrum magister Cicca, natus oppidis vel obsidendis vel tuendis, hic jacet. Vixit an. XXXXI. *mens* IV. *dies* XIV. *Obiit pro patria telo ictus. Piæ sorores monumentum fecerunt* MCCCCXCIV.

* This scaffolding was erected in 1482, when Cecca was made *capomaestro* of the works, by way of reward for that service. See Life of Alesso Baldovinetti, vol. i. p. 67.

† This happened in 1488.—See Machiavelli, *Storie Fiorentine*, lib. viii. —*Ed. Flor.*, 1849.

‡ The bust and inscription were lost in 1561, when part of the church of San Pietro Scheraggio was demolished to make a site for the new wing of the Uffizj, erected by order of Cosimo I.—*Ed. Flor.*, 1832-8

DON BARTOLOMMEO, ABBOT OF SAN CLEMENTE.

[BORN 1408.—DIED 1491.

RARELY does it happen that the man of upright mind and exemplary life is left unprovided by Heaven with valuable friends and an honourable position; rarely does he fail to be held in respect for his excellences while living, or to be venerated and mournfully regretted after his death, by all who have known him. Such was the case with Don Bartolommeo della Gatta, Abbot of San Clemente, in Arezzo, who was in many ways most admirable, and was commendable in all his actions.

This artist, who was a monk in the Carmelite Monastery of the Angeli in Florence, was much devoted to miniature painting in his youth (perhaps for reasons similar to those assigned in the Life of Don Lorenzo as the cause by which that master was influenced), and displayed singular ability in all things relating to design. Of this we have evidence in the miniatures executed by him for the monks of Santa Flora and Lucilla, in the abbey of Arezzo, more especially in those of a missal which was given to Pope Sixtus, and wherein there is a most admirable Passion of Christ; it is in the first leaf of the "Prayers to be offered in private." There are likewise others of great merit by his hand in San Martino, in the cathedral church of Lucca.*

No long time after the completion of these works, the Abbey of San Clemente of Arezzo was conferred on this father by Mariotto Maldoli, a native of Arezzo, and General of the Camaldulines, who was of the same family to which that Maldolo also belonged, by whom the site and lands of Camaldoli were bestowed on San Romualdo, founder of the Carmelites. Grateful for that benefit, Don Bartolommeo afterwards laboured much for this General and for his Order. The plague of 1468 ensued soon after, on account of which

* No miniature executed by Don Bartolommeo can now be indicated with certainty, the choral books of numerous monasteries having been shamefully despoiled of their miniatures, as has been remarked in the life of Don Lorenzo, vol. i.

the abbot went but little without, as was the case with many others, and therefore occupied himself in painting large figures, when, seeing that he succeeded according to his wishes, he commenced the execution of various works. The first of these was a figure of San Rocco, which he painted on panel for the rectors of that brotherhood in Arezzo; this is now in the chamber of audience, where the members are wont to assemble. San Rocco recommends the people of Arezzo to the Virgin, and in this picture Don Bartolommeo depicted the piazza of the city with the holy house of the brotherhood, and a company of Becchini who are returning from burying the dead.* He likewise painted another San Rocco, also on panel, for the church of San Piero,† and in this he depicted the city of Arezzo exactly as it was at that time, when it was very different from what it now is. Another picture on the same subject, but greatly superior to the two before mentioned, was painted by this master for the chapel of the Lippi family in the capitular church of Arezzo, and in this the San Rocco is a regularly beautiful figure, and almost the best that Don Bartolommeo ever produced; the head and hands could not possibly be more beautiful or more natural than they are.‡ In the same city of Arezzo, and in the church of San Piero, where the Servites have their abode, this master painted a picture of the angel Raphael; and in the same place he executed the portrait of the Beato Jacopo Filippo, of Piacenza.§

At a later period, being invited to Rome, Don Bartolommeo painted a story in the chapel of Pope Sixtus, in company with Luca da Cortona and Pietro Perugino; and having returned to Arezzo, he painted a St. Jerome in Penitence, for the chapel of the Gozzari in the episcopal church. The saint is represented with wasted form, shaven head, and eyes

* This picture is now suspended in the guard-chamber of the Fraternity. The figure is of the size of life, and bears an inscription which recites the names of the rectors.

† The St. Roch executed for the church of San Piero is not now in Arezzo, and is said to have been taken to Campriano, where an ignorant painter changed San Rocco to San Martino, by the addition of the mantle. —*Ed. Flor.*, 1832-8.

‡ Still in good preservation.—*Ibid.*

§ Not in Piacenza, but in Faenza. This work, with that previously described, is lost.—*Ibid.*

riveted to the cross; he is striking his breast, and the force of the passions, still raging in that excessively attenuated form, is rendered clearly manifest. An immense crag is represented in this work with other rocks; among the clefts of which certain stories, from the life of the saint, are depicted in small figures of extraordinary grace.* In the church of Sant' Agostino, this master painted a Coronation of Our Lady in fresco, in a chapel belonging to the Nuns of the Third Order, as they were called; a work which was much commended, and was indeed very well done. Beneath this work, in another chapel, is a very large picture of the Assumption, by this master, with numerous angels, singularly well dressed in textures of extreme tenuity. This work has been highly extolled, for a picture executed in tempera, and certainly does exhibit very good design, and is finished with great care. In the lunette over the door of the church of San Donato, in the fortress of Arezzo, Don Bartolommeo painted the Virgin with the Child in her arms: she is accompanied by San Donato, and San Giovanni Gualberto; all these figures are exceedingly beautiful. In the abbey of Santa Flora, in the same city, there is a chapel painted by our artist, near the principal door of the church; in this is a figure of San Benedetto, and other saints, all executed with much grace, facility, and softness.† For Gentile of Urbino, bishop of Arezzo, who was his most trusted friend, and with whom he lived in close intimacy, Don Bartolommeo painted a Dead Christ in one of the chapels of the episcopal palace, and in a Loggia, he executed the portrait of the bishop, with that of his vicar, and of the notary Ser Matteo Francini, who is reading a bull to him.‡ He painted his own portrait there in like manner, with those of certain canons of that city. For the same bishop this master designed a Loggia which joins the palace to the episcopal church, and is level with the floor

* The Gozzari chapel was demolished in 1796, when the St. Jerome of Don Bartolommeo was cut out of the wall and removed to the hall of the chapter-house, where it is still preserved. This removal was effected by the care of the Cav. Angelo Lorenzo de' Giudici, of Arezzo.

† None of the works here enumerated are now in existence.

‡ These pictures were destroyed towards the end of the sixteenth century when the episcopal palace was almost entirely rebuilt by the Bishop Pietro Usimbardi.

of those buildings. In the centre of this gallery the bishop intended to have his tomb constructed in the manner of a chapel, proposing to be buried therein, but his death took place before the work could be completed, and it consequently remained unfinished; for although he left orders that the work should be continued by his successor, yet nothing more was done; and so it happens for the most part to such undertakings as are left to be completed by others after the death of their projector.* The abbot decorated a large and beautiful chapel in the cathedral for the same bishop; but as this work had but a short existence, I need not speak further concerning it.†

In addition to the works here enumerated, Don Bartolommeo executed many others for different places in all quarters of the city; among them were three figures in the chapel of the nuns of Sant' Orsina,‡ in the convent of the Carmine. At Castiglione, in the Aretine territory, this master painted a picture in tempera for the chapel of the high altar in the capitular church of San Giuliano. This work contains a singularly beautiful figure of the Virgin, with San Giuliano and St. Michael the archangel; both finely executed and delicately finished, more particularly the San Giuliano; his eyes are fixed on the Divine Child, which is in the arms of Our Lady, and the thought of his having killed his father and mother § seems to be deeply afflicting him. In a chapel near this is a painting which was formerly on the door of an old organ, whereon is depicted a San Michele, considered most admirable, and an Infant, also in the arms of a woman,‖ which seems absolutely alive.

* The Loggiá was enlarged in the last century, by the Bishop Benedetto Falconcini. The Bishop Gentile was buried in the cathedral, and his arms only now occupy the place designed for his tomb.—*Ed. Flor.*, 1832-8.

† The ancient cathedral of Arezzo, which was without the city, was abandoned in 1203. Yet various works of art were executed therein, down to a late period, and these were, for the most part, destroyed in 1561.—*Ibid.*

‡ The paintings of Sant' Orsina, as well as those of the Carmine, have ceased to exist.

§ This parricide was involuntary: for the Legend of the Saint (St. Julian Hospitator), the English reader is referred to Mrs. Jameson.—*Poetry of Sacred and Legendary Art*, vol. ii. p. 393.

‖ The woman here alluded to is Theodora Visconti, who is presenting her son to St. Michael. The picture is now in the Sacristy.

For the nuns of the Murate in Arezzo, Don Bartolommeo painted the chapel of the high altar, a picture that has been much extolled. At Monte San Savino, he decorated a tabernacle opposite to the palace of the Cardinal di Monte, also greatly admired; and at Borgo San Sepolcro, where is now the episcopal church, he painted a chapel, from which he derived great honour and advantage.*

Don Clemente† was a man of versatile genius; he was not only a great musician, but likewise constructed organs of lead with his own hands, and in San Domenico he made one of mill-board, which has preserved a sweet and good tone to this day.‡ There was, besides, another in San Clemente, by the same master; this was built above the choir, but the key-board is in the choir below—a very judicious arrangement, seeing that the cloister is small, and having but few monks, the abbot desired that the organist should be able to sing in the choir as well as play the organ. The abbot, Don Bartolommeo, loved his Order; he acted like a true minister and not squanderer of sacred things; he improved his benefice by various buildings, and bestowed on it many of his paintings. Among other services, was that of rebuilding the principal chapel of his church, which he also adorned with pictures; and in two recesses, standing one on each side of the chapel, he painted figures, one of San Rocco, the other of San Bartolommeo; but both are now destroyed, as is the church itself.§

The Abbot of San Clemente, who was a good and exemplary churchman, left a disciple in painting, Matteo Lappoli of Arezzo, who was an able and experienced painter, as may be seen by the works from his hand which are in the chapel of San Sebastian, in the church of Sant' Agostino. There is also a San Sebastian in relief by this artist, in a niche of the same chapel, with figures of San Biagio, San Rocco, Sant' Antonio of Padua, and San Bernardino, all painted by the master in question. In the same chapel is likewise an

* This work, with that previously described, has perished.

† Here Vasari gives the Abbot the name of his Abbey.

‡ This paper-organ has now yielded, as will be readily supposed, to the action of time.—*Masselli.*

§ This happened in 1547. The city gate, near which the church stood, is still called San Clemente.—*Florentine Edition of* 1771.

Annunciation, by Matteo Lappoli, with the four Evangelists, in fresco, on the ceiling, very well and carefully executed. In another chapel, on the left, as we enter by the side door of the church, is a fresco by the hand of this master, representing Our Lady, with the Angel of the Annunciation; in the figure of the Angel is the portrait of Giulian Bacci, then a youth, and of a most beautiful aspect. Above the same door, on the outside, Matteo painted another Annunciation, ith St. Peter and St. Paul on each side. The face of the Madonna is the portrait of the mother of Messer Pietro Aretino, a poet of great renown.* In San Francesco, Matteo Lappoli painted a picture for the chapel of San Bernardino, in which is a figure of that saint, which almost seems to be alive, and is so beautiful that it must be considered the best this artist ever executed. In the cathedral also Matteo painted a picture in tempera, for the chapel of the Pietramaleschi family, wherein he depicted a Sant' Ignazio, most admirably executed;† and in the Capitular Church, on entering by the upper door, which opens on the Piazza, there are figures of Sant' Andrea and St. Sebastian;‡ both by this master. For the brotherhood of the Trinity, Matteo Lappoli executed a work which may be counted among the best he ever performed; it was painted at the command of Buoninsegna Buoninsegni, of Arezzo. This was a Crucifix for an altar; on each side stood San Rocco and San Martino, and at the foot were two figures kneeling; one of these was a poor man, meagre and haggard, and wretchedly clothed; from his breast proceeded a sort of radiation, the rays of which went directly towards the wounds of the Saviour, on whom the eyes of the saint were earnestly fixed. The other was a rich man, clothed in purple and fine linen, with joyous and rubicund face, but the rays proceeding from him while adoring Christ, appeared, although they also came from his heart, as did those of the poor man, not to go directly to the wounds of the Saviour, but to be scattered and dispersed over a broad landscape, exhibiting fields covered with corn

* All the paintings executed in Sant' Agostino, have perished.—*Masselli.*

† These works have all perished, or been lost. In like manner, the picture of the Pietramaleschi Chapel has long been lost, and the frescoes are destroyed.

‡ Of these pictures, the St. Sebastian alone remains.

and cattle, with gardens, and various objects of a similar kind; some being diverted towards the sea by certain barks, laden with merchandize, and others, in fine, towards tables, whereat money-changers were seated; all these things were depicted by Matteo Lappoli with judgment, ability, and great care; but they were destroyed no long time after, when a chapel was constructed in that place. Beneath the pulpit of the capitular church, the same artist painted Christ bearing his Cross, for Messer Leonardo Albergotti.*

An Aretine monk, of the Servites, who painted the façade of the Belichini Palace in Arezzo, was also a disciple of the abbot of San Clemente, and there are two chapels in the church of San Pietro, one beside the other, both painted in fresco by the same monk.†

Domenico Pecori, of Arezzo, was another disciple of Don Bartolommeo; and a picture in tempera, at San Sargiano, comprising three figures, is by his hand,‡ as is likewise a Gonfalon or Standard, painted in oil, to be carried in procession by the brotherhood of Santa Maria Maddalena, a very fine work: for Messer Presentino Bisdomini, Domenico painted a figure of Sant' Apollonia, similar to that above-named, to be placed in the chapel of Sant' Andrea, in the capitular church.§ He likewise completed many works left unfinished by his master, as for example, the picture of San Sebastian and Fabiano, in San Piero, executed for the Benucci family.‖ This artist also painted the picture of the High Altar in the church of Sant' Antonio, a Virgin, namely, of most devout aspect, with several Saints; and as Our Lady is in the act of adoring the Divine Child, which she holds in her lap, the master has depicted a little Angel kneeling behind her, who upholds the Infant on a cushion, the Madonna not being able to support him, because she is

* This work had disappeared when Bottari wrote (1759).

† These works have perished.

‡ This picture is lost.

§ The Sant' Apollonia is also lost. The reader will find the legend of his "Virgin and Martyr" in the before-cited work of Mrs. Jameson.—*Poetry of Sacred and Legendary Art*, vol. ii. p. 195, *et seq.*

‖ This picture was removed from the church of San Pietro in the last century, and was taken to the church of Campriano, outside Arezzo.—*Ed. For.*, 1832.

in prayer with her hands joined.* In a chapel of the church of San Giustino, Domenico painted the Adoration of the Magi in fresco, for Messer Antonio Rotelli ;† and for the brotherhood of the Madonna he painted a very large picture in the capitular church, wherein he represented the Madonna in the air, with the people of Arezzo beneath. In this work Domenico was assisted by a Spanish painter, who painted well in oil, with the practice of which Pecori was not so familiar as with that of tempera ; there are many portraits from the life in this picture.‡ With the assistance of the same artist Domenico executed a picture for the brotherhood of the Trinity, representing the circumcision of Our Lord, which was considered an excellent work ;§ and in the garden of Santa Flora he painted a *Noli me Tangere* in fresco.‖ Finally, Domenico Pecori painted a picture with many figures in the capitular church, for the dean of the archives, Messer Donato Marinelli. This work exhibits great power of invention, good design, and most careful execution, insomuch that it both did, and continues to do, great honour to the master. For this work, as Domenico was becoming old, he called in the aid of Capanna, a Sienese painter, and a tolerably good artist, by whom many fronts of buildings, in his native city, were decorated in chiaro-scuro, and many pictures painted. It may indeed be supposed, if we may judge from the little left by this master, that, had his life been of longer continuance, he would have done much honour to his art ¶ Domenico had painted a canopy in oil, for the brotherhood of Arezzo, an exceedingly rich and costly work. This was sent to the church of San Francesco not many years since, to adorn a Paradise, constructed almost

* This picture, somewhat injured by re-touching, is now in the Sacristy of the Cathedral of Arezzo the church of Sant' Antonio having been destroyed.

† Roselli, not Rotelli. This work had ceased to exist in Bottari's time.

‡ Still in its place. The Spanish painter may probably be that Giovanni Spagnuolo, called Lo Spagna, mentioned by Vasari among the disciples of Pietro Perugino. (?)—See Gaye, vol. ii. p. 89.

§ Now in the parish church of Sant' Agostino.

‖ This work is still in existence, but much injured, the place being used by the gardeners as a tool-house.

¶ Of Capanna Vasari speaks again in the life of Perugi.

close to the ceiling of the church, for a representation on the festival of SS. Giovanni and Paolo: the number of lights used for that occasion set fire to the place, when the canopy was burnt, together with the person who represented the figure of God the Father; for, being tied fast, he could not escape, as did those who personated the angels, and was therefore consumed with numerous vestments and ornaments. The spectators also suffered greatly; for all, being terrified by the conflagration, struggled with furious eagerness to get out of the church; and, as every one would be first, about ninety persons were trampled to death by the crowd, a most deplorable event.* The canopy was afterwards reconstructed with increased splendour, and was painted by Giorgio Vasari. Domenico ultimately gave his attention to the painting of glass windows, and there were three in the cathedral by his hand, but they were ruined by the artillery in the wars.

The painter, Angelo di Lorentino, was also a disciple of Don Bartolommeo, and was a man of considerable ability. The lunette over the door of San Domenico† was painted by him, and had he been duly assisted he would have become a very good master.

The abbot of San Clemente died in his eighty-third year; he had given the design and prepared the model for the church of Our Lady of Tears, but this he did not live to complete, and it was afterwards finished by different masters:‡ to Don Bartolommeo then belongs, as we have seen, the reputation of having been at once a miniaturist, architect, painter, and musician. He received honourable sepulture from his monks in his Abbey of San Clemente, and his works were always esteemed so highly in his native city, that the following verses were placed over his tomb, where they may still be read.§

* The Florentine Edition of 1771, citing the registers of the period, informs us that this unhappy event occurred in 1556. The deaths amounted to sixty-six; and the unfortunate man who was burnt, was a Servite Monk, named Benedetto.

† Still in its place.

‡ The greater part is from the design of Don Bartolommeo. Antonio di San Gallo, and Andrea of Monte San Savino, also took part in the work.

§ The tomb was destroyed in the demolition of the Abbey.

Pingebat docte Zeusis, condebat et ædes
Nicon; Pan capripes, fistula prima tua est.
Non tamen ex vobis mecum certaverit ullus
Quæ tres fecistis, unicus hæc facio.

This master died in 1461,* having added new beauties to the art of miniature-painting, as is manifest from all his works, and further evidence of which will be found in certain examples from his hand, in our book of drawings. His manner was afterwards imitated by Girolamo Padovano,† in the miniatures of certain books, which he adorned for Santa Maria Nuova in Florence,‡ as it was by Gherardo, a Florentine miniaturist, and by Attavante, who was also called Vante.§ Of the latter, mention has been made elsewhere, more particularly of his works now preserved in Venice, respecting which I have carefully inserted a notice, sent to me by certain Venetian gentlemen, for whose satisfaction, since they had taken the pains to collect all they sent me, I have been willing to relate the whole as they wrote it, and the rather, as I had not the opportunity of forming a judgment from actual inspection.

THE FLORENTINE MINIATURE PAINTER, GHERARDO.

[BORN . . . —was still working in the early years of the sixteenth century.]

Of all the enduring works performed by means of colour there is none better calculated to resist the attacks of air and water than mosaic; and well was this known to the elder

* Obviously an error of the copyist, or press, for 1491.

† Girolamo of Padua is also called *Del Santo*.—See the *Guida di Padova*, published for the Scientific Association, in 1842.

‡ The same causes which have prevented us from ascertaining whether any works of Don Bartolommeo were yet to be found in the illuminated books now in the church of the hospital of Santa Maria Nuova, prevent us from ascertaining whether any by Girolamo Padovano still remain there. —*Ed. Flor.*, 1849.

§ In the Giunti edition, this passage runs thus: "Gherardo, a Florentine miniature painter, who was called Vante," but this is manifestly an omission, which later editions have supplied as above, and we follow their example.

Lorenzo de' Medici,* who, being a man of talent, and one who respected ancient memorials, sought to bring once more into use that art which had, for many years, remained hidden.† Receiving great pleasure from painting and sculpture, he could not fail to have an interest in mosaic also; and perceiving that Gherardo, then a painter of miniatures, and a man of much ingenuity, was inquiring into the difficulties of that art, Lorenzo, as one who constantly assisted those in whom he found the germ of genius, favoured him greatly; wherefore, associating Gherardo with Domenico del Ghirlandajo, he caused him to obtain from the Wardens of the works of Santa Maria del Fiore, a commission to execute decorations for the chapels of the Transepts, and in the first instance that of the Sacrament, where reposes the body of San Zanobi. Thus put forward, Gherardo, exerting the utmost powers of his mind, would, without doubt, have accomplished admirable works in company with Domenico, had not death interposed to prevent him, as we may judge from the commencement made in that chapel, but which remained unfinished.‡

Gherardo, in addition to his ability as a mosaic master, was an excellent miniature painter, and executed large figures also in mural paintings. Without the gate of Santa Croce there is a Tabernacle in fresco by his hand, and another within the city of Florence, at the end of the Via Larga, which is highly extolled.§ On the front of the church of San Gilio, near Santa Maria Nuova, beneath the story painted by Lorenzo di Bicci, and which represents the Consecration of that church by Pope Martin V., Gherardo executed a fresco, depicting the same Pope conferring the Habit of the Order and many privileges, on the Director of

* Vasari must here be understood to mean Lorenzo the Magnificent, not the brother of Cosimo, *pater patriæ*.—*Ed. Flor.*, 1832-8.

† The practice of mosaic had never fallen out of use in Florence any more than in Venice, Orvieto, and other cities, in all of which the art was exercised with great success.—*Masselli.*

‡ In the following life, that of Ghirlandajo, Vasari describes this work as interrupted by the death of Lorenzo; this happened in 1494. The mosaic was consequently commenced some time previous to that date. (*Ed. Flor.*, 1832-8.) No part of it now remains.—*Ibid.* 1849.

§ The last-mentioned tabernacle, which is near the Piazza di San Marco, has been much injured and disfigured by re-touching.

the Hospital. In this work there were much fewer figures than would seem to have been required for the due relation of the event, the space being partly occupied by a Tabernacle, within which was a figure of Our Lady; but this has been lately removed by Don Isidoro Montaguto, the new Director of the Hospital, who desired to construct a grand entrance to the house at that place, and the remainder of the story has been added by Francesco Brini,* a young Florentine painter. In this admirable fresco Gherardo had produced a work which it would not be possible for the most practised master to equal, but with exceeding labour and great diligence. In the same hospital Gherardo painted the miniatures of numerous books for the church,† with some for Santa Maria del Fiore, and others for Matthias Corvinus, king of Hungary. These last, on the death of that monarch, with others by the hand of Vante, and the rest of the masters who were working for the Hungarian king in Florence, were paid for and taken by the illustrious Lorenzo de' Medici, who placed them among those so much celebrated which he was preparing for the library, afterwards erected by Pope Clement VII.,‡ and which the duke Cosimo has now commanded to be published.§

Having thus, from a master in miniatures, become a painter, as we have said, Gherardo, in addition to the works already mentioned, prepared a large cartoon, with figures of great size, for those of the Evangelists, which he was to execute in mosaic, in the chapel of San Zanobi; but before the illustrious Lorenzo de' Medici had caused him to obtain the commission for that chapel, Gherardo, to prove that he was well versed in the art of working in mosaic, and to show that he could proceed without any associate, had executed a head of San Zanobi, of the size of life, which is still preserved in Santa Maria del Fiore, and is placed on the altar

* This Francesco Brini is but little known. An artist of the same name is enumerated among those of the seventeenth century.—*Ed. Flor.*, 1832-8.

† Some of these are still preserved in the Archives of the Institution. Among them is a particularly rich missal.

‡ See D'Agincourt, (pl. lxxix.) One of those executed for Matthias Corvinus, is now in the Library of the Vatican.

§ To be thrown open to the public, that is to say.—*Ed. Flor.*, 1832-8.

of that saint on days of high solemnity, or sometimes in other places, as a rare and valuable thing.*

While Gherardo was thus occupied, there were brought to Florence certain engravings after the German manner, by Martino† and Albert Durer; when, being much pleased with that kind of engraving, Gherardo himself took the graver in hand, and copied some of those plates most admirably, as may be seen from certain specimens which are in our book, together with various designs by the same artist. Gherardo painted many pictures, which were despatched to distant places; one of these is at Bologna, in the church of San Domenico; it was placed in the chapel of Santa Caterina of Siena, (representing that saint,) and is most beautifully painted.‡ In San Marco at Florence, this master painted the lunette above the Table of Indulgences with small figures of much grace.§ But the more entirely he satisfied others by his works, the less could Gherardo satisfy himself with them, mosaic only excepted, and in this kind of painting he was rather the rival and competitor than the companion or associate of Domenico Ghirlandajo; nay, Gherardo would have become most excellent in that department of art if he had lived longer, since he spared no pains and had made himself master of most of the useful secrets and processes connected therewith.

Some affirm that Attavante, otherwise Vante, a Florentine painter in minature, of whom we have before spoken more than once, was a disciple of Gherardo, as was also Stefano, likewise a Florentine minature painter; but I feel persuaded, from the circumstance of both living at the same time, that Attavante was rather the friend and companion of Gherardo than his disciple. The latter died when considerably advanced in years, leaving all his possessions in art to his disciple, Stefano. And this Stefano, having devoted himself no long time after to architecture, abandoned every thing belonging

* The custom of placing this work on the altar yearly erected in the centre of the church on the festival of San Zanobi is still continued.—*Masselli.*

† Martin Schön, or Schöngauer; commonly called by the Italians, Buon Martino.—See Zani, *Enciclopedia Metodica.*

‡ Now in the Pontifical Gallery in Bologna.

§ This work is lost.

to illuminating and painting in miniature to the elder Boccardino,* by whom the greater part of the books in the Abbey of Florence were illuminated.† Gherardo departed this life at the age of seventy-three, and his works date about the year of our redemption 1470.‡

DOMENICO GHIRLANDAJO,§ FLORENTINE PAINTER.

[BORN 1449—DIED ABOUT 1498.]

Domenico, son of Tommaso del Ghirlandajo, who, by the pre-eminence of his talents and the importance and number of his works, is entitled to be placed among the first and most excellent masters of his time, was formed by nature to

* Bottari observes that no further notice of Stefano and Boccardino was to be found in his day, but later Italian writers mention two artists of the name, both illuminators or miniaturists. The artist here alluded to by Vasari, was called Giovanni di Giuliano. His name, with that of Francesco, his son, will be found in the old book of the painters before cited, under the date 1525.

† The reader who shall desire minute details on this subject, is referred to Schottky, *Pergamentmalereien*, &c., *des Mittelalters*.—Munich, 1833. Shaw and Madden, *Coloured Ornaments*, &c., London, 1835. Dr. Waagen, *Reise. Kunstwerke*, &c. See also Bastard's costly work on miniature painting, published in Paris, &c. On the suppression of this convent by the French Government, the miniatures were in many instances cut from the books; in others, books and illuminations were destroyed together.

‡ It has been generally agreed, among the annotators on our author, to accept these dates as an intimation of the time about which the works of the master ceased to appear, or sometimes as that of his death; but this cannot here be the case, since the mosaics of the chapel of San Zanobi were not commenced until somewhere about 1490; and the prints of Martin Shön and Albert Dürer did not appear in Italy until the beginning of the sixteenth century. Gherardo must consequently have been living, and even working in the early years of that century. He must therefore have been the survivor of Ghirlandajo, who died in 1495.

§ Much dispute has arisen concerning the true name of this master, whom Del Migliore and Orlando call *Currado*, or *De Curradi*; but Manni (in a note to Baldinucci), and after him the later annotators, affirm *Currado* to have been the baptismal name of Ghirlandajo's grandfather, and declare his family name to have been *Bigordi*; citing documents in proof.

be a painter, and followed the bent of his disposition, notwithstanding the determination to the contrary of those who had him in charge. Impediments thus offered to the inclinations of youth, frequently nip the most promising fruits of genius in the bud, by compelling the attention to an ill-suited employment, and forcibly turning it from the vocation to which there is a natural impulse; but Domenico, obeying the instinct of his nature, as we have said, obtained for himself the highest honours, secured great advantage to art, as well as to his kindred, and his contemporaries; and became the joy and delight of his age. Our artist was designed by his father to learn his own calling, that of a goldsmith,* in which Tommaso was a more than respectable master; the greater part of the votive vessels in silver, formerly preserved in the church of the Annunciation at Florence, being from his hand, as were the silver lamps of the chapel, which were destroyed during the siege of the city in 1529; Tommaso del Ghirlandajo was the first who invented and made those ornaments worn on the head by the young girls of Florence, and called garlands (ghirlande),† whence Tommaso acquired the name of Ghirlandajo. Yet not for being the first inventor only, but also on account of the vast number and extraordinary beauty of those made by him, insomuch that none could please, as it should seem, but such as came from his work-rooms.

Being thus placed to learn the art of the goldsmith therefore, Domenico, whom this occupation did not satisfy, employed himself perpetually in drawing; he was endowed by nature with remarkable intelligence, and possessing

* A large number of the Florentine painters have been originally goldsmiths, as the reader will doubtless remember. Orgagna, Luca della Robbia, Ghiberti, Brunelleschi, Verrocchio, Andrea del Sarto; and lastly, the eccentric Cellini. Other names might be added, as for example, Masolino da Panicale, Sandro Botticelli, &c.; but we are here giving a few of the more distinguished only; not a list of the whole.—*Masselli.*

† The paintings of the early masters, and the sumptuary laws of the fourteenth century, suffice to show that ornaments of gold and silver were worn by Florentine maidens long before Tommaso made them. He was probably called Ghirlandajo, because he sold garlands, or was the son of a man who exercised that trade; since he is himself called a *broker*, and not a goldsmith, in a fiscal document of 1480. Yet he may have been also a goldsmith, as Vasari affirms that he was, before that period, when it is certain that he was a broker.—*Ed. Flor.*, 1849.

admirable taste, with a most correct judgment in all things related to painting; although occupied as a goldsmith in his earliest youth, he yet obtained extraordinary facility in design by continual practice, and was so quick as well as clever, that he is said to have drawn the likenesses of all who passed by his workshop, producing the most accurate resemblance. Of this ability there is a sufficient proof in the numerous portraits to be found in his works, and which are truly animated likenesses.

The first pictures painted by Domenico were for the chapel of the Vespucci, in the church of Ognissanti, where there is a Dead Christ with numerous Saints. Over an arch in the same chapel there is a *Misericordia*, wherein Domenico has portrayed the likeness of Amerigo Vespucci, who sailed to the Indies;* and in the refectory of the convent (of Ognissanti) he painted a fresco of the Last Supper.† In Santa Croce, at the entrance of the church on the right hand, Domenico painted the story of Santo Paolino,‡ whereby, having acquired great reputation, and attained to high credit, he was commissioned by Francesco Sassetti to paint a chapel in Santa Trinita,§ with stories from the life of San Francesco; a work of great merit, and completed by Domenico with infinite grace, tenderness, and love. In the first compartment of this picture is the representation of a miracle performed by St. Francis, and here the master has given an exact counterpart of the bridge of the Santa Trinita with the palace of the Spini: in this work St. Francis appears hovering in the air, and restores to life the child who had been dead; among the women standing around are seen the different emotions of grief for his death, as they are bearing him to the burial, and of joy and amazement as they behold him resuscitated. Domenico has likewise shown the monks is-

* This chapel, being granted to the Baldovinetti family in 1616, was rebuilt, when the paintings of Ghirlandajo were covered with whitewash.—*Bottari.*

† This fresco still exists, but is much injured, and constantly becoming more so by the humidity of the place; it bears the date MCCCCLXXX.

‡ This work has perished.

§ The paintings of this chapel are in fair preservation, and are considered by good authority to present an excellent study for artists, whether as regards expression or colouring. They are engraved by Carlo Lasinio, after drawings by his son, Gio Paolo Lasinio.

suing from the church with the Becchini, men whose office it is to bury the dead, following the cross and proceeding to the interment; all exhibiting perfect truth to nature, as do other figures, who are expressing the amazement they feel, or the happiness they experience, from the event they have just witnessed. In this picture are the portraits of Maso degli Albizzi, Messer Agnolo Acciaiuoli, and Messer Palla Strozzi, all eminent citizens frequently cited in the history of Florence.

A second picture represents St. Francis, when, in the presence of the vicar, he refuses to accept the inheritance devolving on him from his father, Pietro Bernardone, and assumes the habit of penitence, which he binds around him with the cord of discipline; in another compartment the same saint is depicted as proceeding to Rome, where he obtains from Pope Honorius the confirmation of his rule, and presents to that Pontiff, roses blooming in the middle of January. In this story the master represents the Hall of the Consistory with the Cardinals seated around it, a flight of steps leads up into the hall; and, leaning on the ballustrade, are the half-length figures of various persons portrayed from the life. Among the portraits in this work is that of the illustrious Lorenzo de' Medici the elder. The master likewise depicts St. Francis receiving the Stigmata; and in the last of the series here described, he represents the Saint dead, with his Monks mourning around him. One among them kisses the hands of the departed, and the expression in his case could not possibly be rendered more perfect by the art of the painter. There is also a bishop, in his episcopal vestments and with spectacles on his nose; he is chanting the prayers for the dead; and the fact that we do not hear him, alone demonstrates to us that he is not alive, but merely painted.* On each side of the altar-piece are two compartments, in one of which Domenico painted the likeness of Francesco Sassetti on his knees; and in the other that of Madonna Nera his wife, with their children (but these last are in the story above, when the child is restored to life), and some other

* Manni considers Ghirlandajo to have been one of the first masters, i. not the very first, who ventured to paint a figure wearing spectacles.—*Ed. Flor.*. 1832-8.

beautiful maidens of the same family, whose names I have not been able to discover, all wearing the dress and ornaments of that time, a circumstance which imparts no small pleasure to the beholder.* On the vaulted ceiling of the chapel are four Sybils, and on the external wall is the story of the Tiburtine Sybil, by whom the Emperor Octavian is induced to worship Christ; a fresco of admirable execution, and exhibiting an animation of colouring which is very charming.† To these works Domenico added a picture in tempera, wherein is the Nativity of Christ, painted in such a manner as to astonish every one who is conversant with art; in this work is the portrait of the master himself, with certain heads of shepherds, which are considered wonderfully fine.‡ In our book we have drawings of the Sybil, and of some other parts of that work, most admirably executed in chiaro-scuro; we have also the perspective exhibiting the bridge of Santa Trinità.

For the Brotherhood of the Ingesuati, Domenico painted the altar-piece of the high altar with various Saints kneeling around the Virgin, San Giusto, bishop of Volterra namely, titular saint of that church; San Zanobi, Bishop of Florence; the Angel Raphael, San Michele, in magnificent armour, with some others; and of a truth Domenico merits praise for this work, seeing that he was the first who attempted to imitate borderings and ornaments of gold with colours, which had, up to that time, not been the custom. But Domenico did away in a great measure with those flourishes and scrolls formed with gypsum or bole and gold, which were better suited to the decorating of tapestry or hangings, than to the paintings of good masters.§ But more beautiful than any of the other figures is that of Our Lady, who has the Child in her arms, and four little Angels around

* The dresses of these women have been injured to some extent by the ladders which are reared against them when the church is decorated with hangings on account of festivals.—*Ed. Flor.*, 1832-8.

† This part of the work has perished.—*Ibid.*

‡ This picture, which bears date MCCCCLXXXV., is now in the Florentine Gallery of the Fine Arts.—*Ibid.*

§ This truly surprising picture is still preserved in the church of St. John, now called Della Calza. But the "other saints," mentioned by Vasari, in addition to the ten figures enumerated, are not to be found in the work.—*Ed. Flor.*, 1849.

her. This picture, than which nothing better could be executed in tempera, was at that time in the church belonging to the above-named friars, without the gate which opens on the road to Pinti; but that building having been afterwards destroyed, as will be related elsewhere, it is now in the church of San Giovannino, within the gate of San Pietro Gattolini, where the convent of the Ingesuati is situated.

In the church of the Cestello, Domenico commenced a picture which was completed by his brothers David and Benedetto; the subject of this work is the Visitation of Our Lady, and in it there are certain female heads which are most graceful and beautiful.* For the church of the Innocenti, Domenico painted a picture of the Magi, in tempera, which has been highly extolled; here, too, are many very beautiful heads, both old and young, the attitude and expression finely varied. In the countenance of Our Lady, more particularly, there is the manifestation of all the modesty, grace and beauty that can be imparted to the Mother of the Son of God by the painter's art.† There is likewise a work by this master in the church of San Marco, in the middle aisle, with a Last Supper in the strangers' refectory of the cloister, both executed with much care.‡ In the palace of Giovanni Tornabuoni, Domenico painted the Adoration of the Magi, also very carefully executed.§ And in the smaller Hospital he painted the Story of Vulcan for Lorenzo de' Medici;‖ in this work there are many figures undraped and wielding heavy hammers, as they labour in the fabrication of thunder-bolts for Jupiter. In the church of Ognissanti, in Florence, Domenico painted, in competition with Sandro Botticelli, a St. Jerome, surrounded by various instruments and books, such as are used by the learned: this fresco is

* This picture was taken to Paris in 1812, and is supposed by the Italian commentators to be still there, but has not been numbered among the pictures of the later catalogues.

† This admirable work is still in its place, and in excellent preservation; it bears the date MCCCCLXXXVIII.—*Ed. Flor.*, 1838 and 1849.

‡ The picture here named, but of which the subject is not given, is lost. That of the Last Supper still remains.—*Ibid.*

§ In 1832, this work was in the Palazzo Pandolfini in the Via San Gallo, but was afterwards sold, and taken to England.—*Ibid.*

‖ Near Volterra. This work had suffered greatly in Bottari's time; it is still in existence, but in a very bad state.—*Ibid.*, 1832-38.

now beside the door which leads into the choir, having been removed, together with that of Botticelli, by the monks, who desired to make alterations in the choir; and being secured by means of iron bars, &c., they were both transported without injury into the centre of the church; this was done at the moment when these Lives were in course of being printed for the second time.

The lunette over the door of Santa Maria Ughi* was painted by Domenico Ghirlandajo, who likewise executed a small Tabernacle for the guild of the Joiners, and in the above-mentioned church of Ognissanti, he painted a figure of St. George killing the Dragon, which is very finely done.† And of a truth this master was exceedingly well versed in the execution of mural paintings, which he treated with extraordinary facility; he was nevertheless remarkably careful in the composition of his works.

Ghirlandajo was invited to Rome by Pope Sixtus IV., to take part with other masters in the painting of his chapel, and he there depicted Christ calling Peter and Andrew from their nets, as also the Resurrection of the Saviour, which is now almost entirely ruined; for being over a door, the architecture of which it has been found necessary to restore, the painting has suffered much damage.‡ Francesco Tornabuoni, a rich and eminent merchant, who was a friend to Domenico, was at that time in Rome, and his wife, having died in childbirth, as has been related,§ in the life of Andrea Verrocchio, he, desiring to do her all the honour befitting their station, caused a tomb to be constructed in the church of the Minerva, and commissioned Domenico Ghirlandajo to paint the whole face of the wall around it. He likewise caused a small picture to be executed by that master for the same place. The mural paintings consisted of four stories, two from the life of John the Baptist, and

* The church was demolished in 1785, and the picture was consequently destroyed.—*Ed. Flor.*, 1832-8.

† This work no longer exists.—*Masselli.*

‡ The Calling of the Apostles (Vocazione di San Pietro), is still in existence, but the Resurrection of Christ was totally destroyed by the demolition of the wall.—*Ibid.*

§ "As will be related," that is to say, Vasari having changed the order of the lives, in the second edition, a circumstance he had forgotten when he wrote the above.—*Ed. Flor.*, 1849.

two from that of Our Lady,* which were all much extolled at the time. Francesco was so entirely satisfied with all that Domenico had done, that when the master returned to Florence, with great honour and large gains, Tornabuoni recommended him by letters to his relation Giovanni, informing the latter how well he had been served by Domenico in the matter of the tomb, and declaring that the Pope also was highly pleased with his pictures. When Giovanni Tornabuoni heard these things, he began to consider how he might best employ the ability of the painter in some magnificent work, which should serve as a perpetual memorial of himself, and at the same time bring renown and advantage to Domenico.

Now it chanced that at this time the principal chapel of Santa Maria Novella, a monastery of the Preaching Friars, which had formerly been painted by Andrea Orgagna, was in many parts injured by the rains which had penetrated to the work, by reason of the roof being imperfectly covered. Many citizens had offered to restore the chapel or to paint it anew, but the owners, who were then of the Ricci family, would never agree to its being done, they not having means to supply the expense themselves, nor could they resolve on yielding the chapel to others who would do it, lest they should lose their right in it, and should see their arms, which had descended to them from their ancestors, removed from the place. But Giovanni Tornabuoni, wishing much that Domenico should raise him this memorial, set to work in the matter, and sought by various devices to effect his purpose. At length he promised the Ricci, not only to take the whole expense on himself, and to make them a recompense in some other matter, but also assured them that he would have their arms emblazoned on the most conspicuous and most honourable place to be found in the chapel. On this condition they agreed, and a solemn contract was made, by means of an instrument carefully drawn up according to the tenor above described. Giovanni then commissioned Domenico to execute the work, the same subjects being retained, as they had been originally painted by Orgagna, and the price agreed on was 1200 gold ducats ; but, in the event of the paintings pleasing

* The works executed in the church of Minerva are no longer to be seen.

him, Giovanni promised to give 200 more. Domenico therefore set hard to the work, and did not cease until the fourth year, when he had entirely finished it—this was in the year 1485.* Giovanni was thoroughly satisfied and much pleased with the whole; he admitted that he considered himself well served, and confessed ingenuously that Domenico had gained the additional 200 ducats, but added, that he would be glad if the painter would content himself with the price first agreed on. Ghirlandajo, who valued glory and honour much more than riches, immediately remitted all the remainder, declaring that he had it much more at heart to give Giovanni satisfaction, than to secure the additional payment for himself.

Giovanni Tornabuoni afterwards caused two large escutcheons to be executed in stone, the one for the Tornaquinci, the other for the Tornabuoni: these he had erected on the two pilasters outside the chapel; and in the lunette he placed other armorial bearings belonging to different branches of the same family, divided into various names and exhibiting different shields:—the escutcheons, that is, besides the two already named, of the Giachinotti, Popoleschi, Marabottini, and Cardinali. Finally, Domenico painted the altar-piece; and beneath an arch in the gilt frame work, Giovanni caused a very beautiful tabernacle for the sacrament to be placed, as the completion of the whole work. In the pediment of the tabernacle he then commanded a small shield, a quarter of a braccio only, to be emblazoned with the arms of the owners of the chapel, the Ricci, namely.

But the best was to come; for when the chapel was opened to view, the Ricci sought their arms with a great outcry, and at last, not seeing them, they hastened to the magistrates and laid their contract before the Council of Eight. Thereupon the Tornabuoni proved that they had placed the arms of the Ricci in the most conspicuous and most honourable part of the whole work, and although the

* In a Manuscript Diary by Luca Landucci, which is cited by Manni, there is a notice to the effect that this chapel was re-opened to the public, on the 22nd December, 1490. The same date is also found on an ancient copy of the work preserved in Santa Maria Novella, whence it is to be inferred, that 1485 was the date of the commencement, rather than that of the completion of this vast work.—*Rumohr, Ital. Forsch.*, vol. ii. p. 281.

latter complained that their escutcheon could not be seen, yet they were declared to be in the wrong, for since the Tornabuoni had caused it to be placed in a position so honourable as the immediate vicinity of the most Holy Sacrament, they ought to be content; it was therefore decided by the magistrates that so it should remain, as we see it to this day. And now if any man think this relation foreign to the life that I am writing, let not this disturb his quiet, for it chanced to present itself at the point of my pen, and if it be to no other purpose, will serve to show in what manner poverty becomes the prey of riches, and how riches, when accompanied by prudence, may attain without censure to the end desired by those who possess them.

But to return to the beautiful works of Domenico. In the ceiling of this chapel he first painted colossal figures of the four Evangelists, and on the wall wherein is the window, he depicted stories representing San Domenico, San Pietro the Martyr, and San Giovanni, proceeding into the Wilderness, with Our Lady receiving the annunciation from the Angel: over the window are certain Saints (the patrons of Florence) on their knees, and beneath is the portrait of Giovanni Tornabuoni on the right hand, with that of his wife on the left, both said to be exact likenesses. On the wall to the right hand are seven stories* in an equal number of compartments, six beneath, which occupy the entire width of the wall, and one above, which has the width of two of those below, and is enclosed by the vaulted ceiling. On the opposite wall are also seven stories, representing events in the life of St. John the Baptist.

The first picture, on the wall to the right, exhibits Giovacchino driven from the Temple;† the patience with which he suffers is expressed in his countenance, while in the faces of the Jews, the contempt and hatred which they feel

* Scenes from the Life of the Virgin.

† An apocryphal narration from the *Protevangelium Sancti Jacobi* (see Fabric. *Codex Apocryph.*), composed, as it is believed, by the Ebionites. See also the *Codex Apocryphus Novi Testamenti*. According to the latter, Joachim, (Giovacchino) a rich man, presents the third of his possessions on the altar; but on a certain occasion, his gift is rejected by the high priest, because he is childless; he departs in shame and grief to the wilderness, whence he is recalled by an angel, with the promise, that his wife Anna shall bear a child. This promise is fulfilled by the birth of the Virgin.

for those who, without having children, presume to approach the temple, are equally manifest. In this story, on the compartment towards the window, are four men portrayed from the life; one of these, the old man with shaven beard and wearing a red capote, is Alesso Baldovinetti,* Domenico's master in painting and mosaic; the second, with uncovered head, who has his hand on his side and wears a red mantle with a blue vestment beneath, is Domenico himself, the author of the work, taken with his own hand by means of a mirror. The third, with long black hair and thick lips, is Bastiano of San Gemignano, disciple and cousin of Domenico; and the fourth, who turns his back and has a cap or barett on the head, is the painter David Ghirlandajo, his brother. All these persons are said by those who knew them, to be very animated and faithful likenesses.

In the second story is the Birth of the Virgin, painted with extraordinary care, and among other remarkable parts of this work may be mentioned a window of the building which gives light to the room, and which deceives all who look at it. While Santa Anna is in bed, and certain women are ministering to her, others are represented as washing the Madonna with great care; one brings water, another the swathing bands, one occupies herself with one service, another with something else, and while each is attending to that appertaining to her, one has taken the infant in her arms, and smiling into its face, is making it smile in return, with a feminine grace truly appropriate to a work of this character; there are besides other and various expressions exhibited in each of those figures.† In the third picture, which is the first in the upper compartment, Our Lady is seen ascending the steps of the temple, and in the back-ground there is a building which recedes from the eye in very correct proportion; there is also an undraped figure, which at that time, as they were not frequently seen, was very much commended, although there is not to be discovered in it that entire perfection of the proportions which we find in

* Landucci, in the MS. before cited, and Manni, *Dei Sigilli*, &c., affirm this to be the portrait of Tommaso, father of Domenico Ghirlandajo, and not of Alesso Baldovinetti.

† In the decorations of the bed may be read the words *Bighordi* and *Grillandai*, alluding, without doubt, to the family name, and to that afterwards adopted.—*Ed. Flor.*, 1849.

those painted in our own day. Near this story is that of the Marriage of the Virgin, when the anger of the suitors is seen to exhale itself in the act of breaking their rods, which do not blossom as does that of Joseph. The figures are in considerable numbers and appear in an appropriate building. In the fifth story, the Magi are seen to arrive in Bethlehem with a vast concourse of men, horses, dromedaries, and many other objects; without doubt a well arranged picture. Near this is the sixth, which represents the cruel wickedness practised by Herod against the Innocents; and here we have a most animated contest of women with the soldiers and horses, who strike and drive them about. Of all the stories we have by Domenico Ghirlandajo, this is certainly the best, since it is executed with great judgment, ability, and art. The impious determination of those who kill those poor children at the command of Herod, without regard to the mothers, is rendered most clearly visible: among the babes is one, still hanging to the breast of the mother, while it is dying of wounds received in its throat, so that it sucks, not to say drinks, blood no less than milk from the breast; this is a very striking thought, and by the art with which it is represented is well calculated to recall pity to life even in hearts wherein it had been long dead.* There is, moreover, a soldier who has forced a child from the mother, and as he is hurrying away with it, he is killing the innocent by crushing its breast; the mother of the babe is seen hanging to his hair, which she has seized with fury, and forces him to bend back till his person forms an arch—in this group three different effects are finely displayed, one the death of the child, who is seen to expire; another, the cruelty of the soldier, who, feeling himself dragged as described, is obviously avenging himself on the infant; and the third is the determination manifested by the mother, who, seeing the death of her child, resolves in her rage and despair that the murderer shall not depart without suffering: all this is in fact more after the manner of a deeply-thinking philosopher, than of a painter. There are, beside, many other passions and emotions rendered manifest in these stories, insomuch that he who examines them will infallibly perceive this

* "Qui vive la pietà quando è ben morta." Dante, *Inferno.*

master to have been among the truly excellent ones of his time. Above these and in the seventh picture, which comprises the width of two of the lower ones, and is closed by the arch of the vault, Ghirlandajo has depicted the death of the Madonna and her Asssumption; she is surrounded by a large number of Angels, and there are various figures, landscapes, and other ornaments, wherein Domenico, with his able manner and practised facility, always abounded.

On the opposite wall are stories from the Life of John the Baptist. In the first, Zacharias is seen offering sacrifice in the temple, and the angel appears to him; when he, not believing, is rendered dumb. In this picture the painter has shown that the sacrifices of those times were resorted to by the most honourable of the people; and this he has effected by placing among those offering sacrifices, the most distinguished citizens of Florence, portrayed from those who then governed that state, more particularly the members of the Tornabuoni family, old and young.* And in addition to this, desiring to make it obvious that his age abounded in every kind of talent, but more particularly in learning, Domenico painted a group of four figures in half length; they stand conversing together in the fore-ground, and were the most learned men then to be found in Florence. The first is Messer Marsilio Ficino, who wears the dress of a Canon; the second, in a red mantle, with a black band round his neck, is Cristofano Landino. The figure turning towards him is the Greek Demetrius,† and he who, standing between them, somewhat raises his hand, is Messer Angelo Poliziano, all of whom are most animated and life-like portraits. In the second story, which is next to this, there follows the Visitation of Our Lady to St. Elizabeth, they are accompanied by several women clothed in the dress of those times, and among them is the portrait of Ginevra de' Benci, then a very beautiful maiden.

In the third story, which is above the first, is the Birth of St. John the Baptist, and in this there is a very pleasing

* In the Sienese edition of Vasari, by the Padre Della Valle, the reader who may desire further details will find all the names of the distinguished men portrayed in this work.

† The figure here called that of Demetrius Chalcondylas, is said by Bottari to be that of Gentile de' Becchi, Bishop of Arezzo, and Preceptor to Lorenzo the Magnificent.

circumstance. St. Elizabeth is in bed, and certain of her neighbours have come to visit her; the nurse is seated, feeding the child, when one of the women joyfully steps forward and takes him from her, to show to those around how fair a present the mistress of the house has made them in her old age: there is, besides, a peasant-woman bringing fruit and flasks of wine from the country, according to the custom in Florence: a very beautiful figure. In the fourth picture, which is beside this, is Zacharias, still dumb, but keeping good courage, and marvelling that the boy he is gazing at should be born to *him;* the bystanders are desiring to know what his name is to be, and Zacharias, writing on his knee, while still fixing his eyes on his son, who is in the arms of a woman, who has reverently placed herself on her knees before him, marks with his pen on the leaf, *Giovanni sarà il suo nome* (John shall be his name), not without manifest astonishment on the part of those around, some of whom appear to be in doubt whether the thing be true or not. The fifth story follows, wherein John is seen preaching to the multitude, and here the painter exhibits the attention which the populace ever gives when hearing some new thing: there is much expression in the heads of the Scribes who are listening to John, and whose mien and gestures betoken a kind of scorn, or rather hatred of what they hear. A large number of persons stand or sit around, men and women of different conditions and variously attired.

In the sixth picture, St. John is seen baptizing Christ, the reverence displayed in whose countenance clearly shows the faith which we ought to place in that sacrament, and as this did not fail to produce a great effect, numerous figures, already unclothed and barefoot, are seen waiting to be baptized, meanwhile showing the trust they entertain and the desire they feel in their countenances: one among these figures, who is drawing off his shoe, is life and movement itself. In the last story, that in the arch beneath the ceiling, is the sumptuous feast of Herod, and the dance of Herodias, with a vast number of attendants performing various services; the building, of extraordinary magnificence, which is seen in perspective, clearly proves the ability of the master, as indeed do all these paintings.*

* These works have been engraved by Lasinio

The altar-piece, which is entirely isolated, Domenico painted in tempera, as he did the other figures in the six pictures. Among these is Our Lady enthroned in the air with the Child in her arms, and with numerous saints around her. San Lorenzo, and San Stefano, namely, who are full of life, with San Vincenzio, and San Pietro, to whom there wants nothing but speech. It is true that a portion of this work remained incomplete on account of Domenico's death; but as he had made considerable progress in it, the only part unfinished being certain figures in the back-ground of the Resurrection of Christ, with three more in other places, the whole was afterwards finished by his brothers Benedetto and David Ghirlandajo.*

This chapel was considered to be an extremely fine work, majestic and beautiful, charming by the vivacity of the colouring, and admirable as mural painting for the facility of the treatment, and because it received but very few touches *a secco*, to say nothing of the invention and composition. The master, without doubt, deserves infinite commendation on all accounts, but most of all for the animation of the heads, which, being portrayed from nature, present to all who see them the most lively similitudes of many distinguished persons.

For the same Giovanni Tornabuoni. Domenico painted a chapel at his villa of the Casso Maccherelli, situate at no great distance from the city, on the river Terzolle, but which has since been destroyed by the encroachments of the torrent; yet the paintings, although for many years uncovered, continually exposed to rain, and burnt by the sun, have maintained their freshness to such a degree, that one might believe they had been covered all the time—such are the effects of a judicious and careful execution in fresco, and of refraining from retouching the work when dry (*a*

* Who were assisted by Domenico's disciple, Francesco Granacci, whose life follows. In the year 1801, a new altar was erected, the pictures then became the property of the Medici-Tornaquinci family, and some of them came into the possession of the King of Bavaria, while others were obtained by the King of Prussia. See Rumohr and Waagen. In 1809, two figures of Saints from these works were sold to Lucien Buonaparte. On the predella of the altar-piece also, there were numerous stories, the figures of which were small, but of this portion the fate is not known.

*secco.**) Domenico likewise painted numerous figures of Florentine Saints, in the hall wherein the wonderful clock of Lorenzo della Volpaja stands, adding many rich and beautiful embellishments.† This artist found so much pleasure in his labours, and was so willing to satisfy all who desired to possess his works, that he commanded his scholars to accept whatever commission was brought to the *Bottega*, even though it were hoops for women's baskets, declaring that if they would not paint them he would do it himself, to the end that none might depart from his workshops dissatisfied. But when household cares were laid upon him, he complained bitterly, and committed the charge of all expenditure to his brother David, saying to him, " Leave me to work, and do thou provide, for now that I have begun to get into the spirit and comprehend the method of this art, I grudge that they do not commission me to paint the whole circuit of all the walls of Florence with stories ;" thus proving the resolved and invincible character of his mind in whatever he undertook.

In Lucca, Domenico painted a picture of San Pietro, and San Paolo, for the church of San Martino ;‡ and in the Abbey di Settimo, near Florence, he painted the principal chapel in fresco, with two pictures in tempera for the middle aisle of the church. This master, moreover, executed various works for different parts of Florence, pictures round and square, which are dispersed through the houses of the citizens, and are therefore not seen beyond them.§ In Pisa

* The little chapel is still in existence, but the paintings are in a deplorable condition.—*Ed. Flor.*, 1832.

† The clock of Lorenzo Volpaja is now in the Florentine Museum of Natural History. The hall here alluded to is called the Hall of the Lilies, being decorated with those flowers in gold, on a ground of blue. The paintings still exist, but are said by the latest Florentine annotators (1850) to have been very badly treated.

‡ It is still preserved, and is in the sacristy of the church. The Virgin sits enthroned in the centre, with the Child standing upright on her knee. In the fore-ground, are St. Peter and St. Paul, somewhat behind whom stands the Pope St. Clement, with St. Sebastian in the habit of a warrior. In the lunette is a pietà, and on the predella are five stories. This picture was restored in 1835.

§ One of these round pictures (*tondi*) is three braccia in diameter. Perhaps the most majestic and beautiful of all the paintings of that kind executed by Domenico, is now in the gallery of the Uffizi, it represents the Adoration

he adorned the recess above the high altar in the cathedral,* and performed various works in different parts of the city, as, for example, at the house of the wardens, where he depicted a story on one of the walls, representing King Charles portrayed from the life, who recommends the city of Pisa to the friendly consideration of the Florentines.† He also painted two pictures in distemper in the church of San Girolamo, for the Frati Gesuati,‡ that of the high altar, namely, and another.§ In the same place there is, besides, a picture representing San Rocco and San Sebastiano, from the hand of this master; it was presented to those fathers by I know not which of the Medici, and they have added to it, most probably on that account, the arms of Pope Leo X.‖

Domenico is said to have possessed so accurate an eye, that when making drawings from the various antiquities of Rome, as triumphal arches, baths, columns, colossal figures, obelisks, amphitheatres, and aqueducts, he did all by the eye, using neither rule, nor compass, nor instruments of any kind; but afterwards, measuring what he had done, every part was found to be correct, and in all respects as if he had measured them. He drew the Colosseum in this manner by the eye, placing a figure standing upright in the drawing, by measuring which, the proportions of all the building will be found; this was tried by the masters after Domenico's death, and found to be rigidly correct.

of the Magi, and has been twice engraved, once in the *Storia* of Rosini, tav. lxvi., and again, in the *Reale Gallerie degli Uffizj*, now in course of publication. There is a second *tondo*, but smaller, and not so rich in figures, in the Pitti Palace.

* With groups of Angels singing. Having greatly suffered, it has been restored by Professor Marini; but little therefore is now to be seen of Ghirlandajo's work.—*Ed. Flor.*, 1849.

† Doubtless, in 1495, at the conclusion of peace between Charles VIII., and the Florentines, when the king obtained pardon for the city of Pisa, which had risen against Florence.—See Giucciardini, lib. i. p. 32. Charles had resided in the Palace of the Wardens at Pisa, before proceeding to Florence. Morrona, *Pisa Ant. e Mod*, p. 107. The picture is unhappily ruined by exposure to the weather.

‡ Not to be confounded with the Jesuits, who form a totally different body.

§ Da Morrona affirms that these two pictures are now in the church of Santa Anna, and the assertion is repeated by Grassi, *Descrizione Artistica di Pisa.*

‖ The fate of this work is not known.

Over a door of the cemetery of Santa Maria Nuova, Domenico painted a San Michele armed, in fresco; this is a very beautiful picture, and exhibits the reflection of light from the armour in a manner rarely seen before his time.* For the abbey of Passignano, which belongs to the monks of Vallombrosa, Domenico executed certain works† in company with his brother David and Bastiano of Gemignano. The two latter, finding themselves ill-treated and poorly fed by the monks before the arrival of Domenico, had recourse to the abbot, requesting him to give orders that they should have better food, since it was not decent that they should be treated like bricklayers' hod-men. This the abbot promised them to do, and excused himself by saying, that what they complained of had happened more from the ignorance of the monk who had the charge of strangers, than from evil intention. But when Domenico arrived, the same mismanagement still continued; whereupon David, seeking the abbot once more, apologized for pressing him, with the assurance that he did it not on his own account but for his brother's sake, whose merits and abilities deserved consideration. The abbot, however, like an ignorant man as he was, made no other reply. In the evening, therefore, when they sat down to supper, the monk entrusted with the care of strangers, came as usual with a board, whereon were porringers in the usual fashion, and coarse meats fit only for common labourers. Whereupon David rose in a rage, threw the soup over the friar, and seizing the great loaf‡ from the board, he fell upon him therewith, and belaboured him in such a fashion that he was carried to his cell more dead than alive. The abbot, who had already gone to bed, arose on hearing the clamour, believing the monastery to be falling down, and finding the monk in a bad condition, began to reproach David. But the latter replied in a fury, bidding him begone from his sight, and declaring the talents of Domenico to be worth more than all the hogs of abbots of his sort that had ever inhabited the monastery. The

* In the various changes which the building has undergone, this work has perished.—*Masselli.*

† Two pictures by the brothers Domenico and David are still to be seen here.—*Ibid.*

‡ Not unlike a short thick club in form.

abbot being thus brought to his senses, did his best from that moment to treat them like honourable men as they were.

Having completed his work at the abbey of Passignano, Domenico returned to Florence, where he painted a picture for the Signor di Carpi, with another which he sent to Rimini, to the Signor Carlo Malatesta, who caused it to be placed in his chapel in San Domenico. This picture was in tempera, and contained three singularly fine figures, with stories in smaller figures below, and others behind painted to imitate bronze, the whole displaying much judgment and art.* Two pictures were likewise painted by this master for the abbey of San Giusto,† outside Volterra, which belongs to the order of Camaldoli: these pictures, which are truly beautiful, Domenico painted by command of the illustrious Lorenzo de' Medici, the abbey being then held *in commendam* by his son Giovanni, Cardinal de' Medici, who was afterwards Pope Leo: and it is but a few years since, that the same abbey was restored by the very reverend Messer Giovan-Batista Bava, of Volterra, who also held it *in commendam* to the before-mentioned Brotherhood of Camaldoli.

Being then invited to Siena by the intervention of Lorenzo the Magnificent, Domenico undertook to decorate the façade of the cathedral in mosaic, Lorenzo himself becoming his surety to the extent of 20,000 ducats, for the execution of the work, a labour which he commenced with much zeal and in a better manner than had ever been seen before. But the work was interrupted by the death of the master, who left his task unfinished, as he had previously left the chapel of San Zanobi, which he had begun to adorn with mosaic work in company with the miniature painter, Gherardo, but which was left incomplete on account of the death of the illustrious Lorenzo.

Over that side door of Santa Maria del Fiore which leads into the convent of the Servites, Domenico executed an

* Now in the town-house of Rimini, the figures are those of San Vincenzo Ferrerio, with SS. Sebastiano and Rocco.—*Ed. Flor.*, 1832-8.

† One of the pictures painted for San Giusto still remains on the altar of San Romualdo (but restored by Ippolito Cigna). This picture represents SS. Romualdo and Benedetto, with the Saints Attinia and Graciniana. Above them is the Saviour, seated between two Angels. It was engraved in the year 1583 by Diana Ghisi, a Mantuan, the wife of the architect Francesco Capriani, of Volterra.—*Ed. Flor.*, 1832-8.

Annunciation in mosaic, so finely done, that nothing better has ever been produced by the modern masters in that art.* Domenico was wont to say that painting was design, but that the true painting for eternity was mosaic.

Among those who studied their art under Domenico was Bastiano Mainardi of St. Gemignano, who became a very able master in fresco ; wherefore, proceeding together to San Gemignano, Domenico and Bastiano painted the chapel of Santa Fina in company, and produced a work of much beauty.† The faithful service and ready kindness of Bastiano, who always acquitted himself well, caused Domenico to judge him worthy to receive one of his sisters in marriage ; their friendship thus became relationship, the reward bestowed by an approving master in recompense of the labours and pains wherewith his disciple had attained to proficiency in their art. In Santa Croce, Domenico caused Bastiano to paint an Assumption of Our Lady for the chapel of the Baroncelli and Bandini, with San Tommaso receiving the girdle below.‡ This is an admirable fresco, but the cartoon was prepared by Domenico himself. At Siena, in an apartment of the Spannocchi Palace, Domenico and Bastiano painted various stories in company, the work is in fresco and the figures are small. In the cathedral of Pisa, likewise, in addition to the recess in the choir, of which I have before spoken, they adorned the whole arch of the same chapel with a numerous choir of angels : they also painted the doors which close the organ, and began to decorate the wood-work in gold. But at the moment when Domenico had many other great works in hand, both at Pisa and Siena, he fell sick of a violent fever, the pestiferous nature of which deprived him in five days of his life. Hearing of his illness, the family of Tornabuoni sent him the gift of a hundred ducats, as a proof of the friendly consideration with which

* Still in existence : it has been cleaned within the last few years, the dust having rendered it nearly indistinguishable.—*Ed. Flor.*, 1832-8.

† This work also still remains. For various details respecting it, see Rumohr, *Ital. Forsch.*, vol. ii. p. 286.

‡ For the legend of the Cintola, or Girdle of Our Lady, which St Thomas received from the hand of the Virgin herself, on his appearing doubtful of her having been carried bodily to heaven, see *Poetry of Sacred and Legendary Art*, vol. i. p. 227, *et seq.* The work is still in good preservation.

they acknowledged the services performed by Domenico for Giovanni, and the good will he had ever borne to all of that house.

Domenico Ghirlandajo lived forty-four years, and was borne by his brothers David and Benedetto, and Ridolfo his son, with sorrowing hearts and many tears to his grave in Santa Maria Novello, wherein they deposited his remains with most honourable obsequies. The loss of Domenico was a cause of great sorrow to his friends, and many eminent foreign painters, when they heard thereof, wrote to his relations to condole with them on his premature death. Of his disciples there remained David and Benedetto Ghirlandajo, Bastiano Mainardi of San Gemignano and the Florentine Michael Angelo Buonarrotti, with Francesco Granaccio, Niccolò Cieco, Jacopo del Tedesco, Jacopo dell' Indaco, Baldino Baldinelli, and other masters, all Florentines.* He died in the year 1495.†

The art of painting in mosaic after the modern manner, was enriched by Domenico more than by any other Tuscan of the numbers who have laboured therein, as may be seen by his works, even though they are but few; wherefore he has well deserved to be honoured, for his rich and varied talents, with a high rank in art, and to be celebrated with the highest praises after his death.

ANTONIO AND PIERO POLLAIUOLO, PAINTERS AND SCULPTORS, OF FLORENCE.

[BORN 1433—DIED 1498.] [BORN 1443—DIED 1496, *circa*.]

THERE are many who, with a timid mind, commence unimportant works, but whose courage afterwards increasing with the facility obtained from practice, their power and efficiency increase in proportion, insomuch that, aspiring to

* The lives of David and Benedetto Ghirlandajo, Buonarrotti, Francesco Granaccio and Jacopo dell' Indaco, will be found in the present work. Of the other masters but little is known.—*Ed. Flor.*, 1849.

† In Vasari's first edition the date of Ghirlandajo's death is 1493, in the second it is 1495; but the examination of fiscal documents has induced good authorities of later times to assign 1498 as the more probable period of that event.

more exalted labours, they gradually raise themselves by the elevation of their thoughts almost to heaven itself. Favoured by fortune, they then often happily encounter some liberal prince who, finding his expectations amply satisfied, is compelled to remunerate their services in so liberal a manner, that their successors derive great advantage and important immunities from the labours thus rewarded. Such men then proceed through life with so much honour to the end, that they leave memorials which awaken the admiration of the world, as did Antonio and Piero Pollaiuolo, who in their time were highly esteemed and honoured, for the rare acquirements to which with labour and pains they had attained.

These artists were born in the city of Florence, but few years after each other:* their father was a man of low condition, and not in easy circumstances; but he perceived, by various indications, the clear and just intelligence of his sons, and not having the means of obtaining a learned education for them, he placed Antonio with Bartoluccio Ghiberti,† then a very eminent master in his calling, to learn the art of the goldsmith, and Piero he sent to study painting with Andrea dal Castagno, who was at that time the best master in Florence. Antonio, therefore, being brought forward by Bartoluccio, employed himself, not only with the setting of jewels, and the preparation of silver enamelled in fire, but was, moreover, held to be the best of all who handled the chisel in that vocation, and Lorenzo Ghiberti, who was then working at the gates of San Giovanni, having remarked the ability of Antonio, employed him with many other young men to assist himself, setting him to execute one of those festoons with which he was at the moment occupied. Here Antonio produced a quail, which may still be seen, and is so beautiful, nay, so perfect, that it wants nothing but the power of flight. Antonio had not spent

* Their father was called Jacopo d'Antonio, and in one of the fiscal documents quoted by Gaye (*Carteggio*, &c., vol. i. pp. 265, 266), is styled Jacopo *del Pollaiuolo*, whence it would appear that the trade of a poulterer (pollaiuolo) was exercised by the grandfather of Antonio and Piero, not by their father.

† The step-father of Lorenzo Ghiberti. The reader who shall desire to see long discussions concerning the time when he assumed that relationship to the great artist, &c., &c., will find them in Rumohr and others.

many weeks at this occupation, therefore, before he was acknowledged to be the best of all who worked thereat, whether for correctness in design, or patience in execution, and was, besides, more ingenious and more diligent than any other assistant of Lorenzo in that work. His ability and reputation thus increasing together, Antonio left Bartoluccio and Lorenzo, opening a large and handsome goldsmith's shop for himself on the Mercato Nuovo, in that same city of Florence. Here he pursued his occupation for several years, continually preparing new designs, and making chandeliers in relief, and other fanciful works, which caused him in a short time to be justly reputed the first of his vocation.*

There lived at the same time another goldsmith called Maso Finiguerra, who had a great name, and deservedly, since there had never been any master in engraving or niello who had surpassed him in the number of figures which he could efficiently group together, whether in a larger or smaller space. Of this there is proof in the different patines executed by him, and which still remain in San Giovanni, in Florence,† exhibiting stories from the life of Christ, which are most minutely elaborate. This master drew well and much; in our book we have many specimens from his hand, figures namely, some undraped, others clothed, with stories in water-colour.‡ In competition with Maso Finiguerra, Antonio executed various stories, wherein he fully equalled his competitor in careful execution, while he surpassed him in beauty of design. The syndics of the guild of merchants being thus convinced of Antonio's ability, and certain stories in silver being required for the altar of San Giovanni, for which it had ever been customary to prepare such, at different times and by various masters, they resolved among themselves to employ Antonio for the purpose. This resolution was carried into effect, and the

* See Benvenuto Cellini, not as given in the Milanese edition, but as quoted by Cicognara (*Memorie spettanti alla storie della Calcografia*, p. 48, *note*), who declares himself to have copied his extract from Cellini's MS.

† One of these may be seen in the Uffizj.

‡ Drawings by Maso Finiguerra, nude and draped figures namely, and drawings in water-colours, as here indicated by Vasari, are stil. to be found in the collection of the Florentine Gallery of the Uffizj.

works executed in consequence were so excellent, that they were acknowledged to be the best of all that were to be seen there. The subjects chosen were the Feast of Herod and the Dance of Herodias; but more beautiful than all the rest is the St. John, in the centre of the altar, a work most highly extolled, and executed entirely with the chisel.* The consuls then commissioned Antonio to prepare the silver chandeliers, three braccia high, with the cross in proportion, when the master enriched his work with such a profusion of chasing, and completed the whole to such a degree of perfection, that, whether by his countrymen or by foreigners, it has ever been considered a most wonderful and admirable work. Antonio Pollaiuolo bestowed the most unwearied pains on all his undertakings, whether in gold, enamel, or silver: among others, are certain patines in San Giovanni, coloured so beautifully, that these enamels, completed by the action of fire, could scarcely be more delicately finished even with the pencil. In other churches likewise in Florence and Rome, as well as in other parts of Italy, his miraculous enamels are to be seen.†

Antonio taught his art to Mazzingo, a Florentine, and to Giuliano del Facchino, who were tolerably good masters. He likewise imparted it to Giovanni Turini, of Siena, who greatly surpassed both his companions in that calling;‡ wherein from Antonio di Salvi (who executed many good works, as, for example, a large cross in silver for the abbey of Florence, with other things), down to our own day, there has not been much done that can be considered extraordinary. But many of his works, as well as those of the Pollaiuoli, have been broken and melted for the necessities of the city in times of war.§

Eventually, considering that this art did not secure a long life to the works of its masters, Antonio, desiring for his

* These works are still carefully preserved, and are annually displayed in the church of San Giovanni, on the festival of the Saint.—*Ed. Flor.*, 1832-8.

† There is a patine, enamelled by Pollaiuolo, in the Gallery of the Uffizj. —*Ibid.*

‡ Antonio di Salvi also has been extolled by Cellini in the introduction to his treatise on Goldsmiths' work.—*Ed. Flor.*, 1849.

§ And how many admirable works of the same kind have not been sacrificed to the necessities of war, from the time of Vasari to our own.—*Ed. Flor.*, 1849.

labours a more enduring memory, resolved to devote himself to it no longer; and his brother, Piero, being a painter, he joined himself to him for the purpose of learning the modes of proceeding in painting. He then found this to be an art so different from that of the goldsmith, that, had his resolution to abandon the first entirely not been so hastily adopted, he might possibly have wished that he had never addressed himself to the other. But now, being impelled by shame rather than by the advantage to be obtained, he acquired a knowledge of the processes used in painting in the course of a few months, and became an excellent master.* Having joined himself entirely to Piero, they executed numerous paintings in concert; among others, a picture in oil at San Miniato al Monte, for the cardinal of Portugal, who was a great lover of painting. This work was placed on the altar of that prelate's chapel, the figures depicted in it are those of the apostle St. James, Sant' Eustachio, and San Vincenzio, which have all been greatly praised.† Piero in particular painted certain figures on the wall of the same chapel in oil, the method of which he had learned from Andrea dal Castagno. These were representations of some of the prophets, and were executed in the angles beneath the architrave: in the lunette he painted an Annunciation, comprising three figures. For the Capitani di Parte, likewise, Piero painted a Virgin with the Child in her arms; and surrounded by seraphim, also painted in oil. In San Michele in Orto, the two brothers painted a picture in oil representing the angel Raphael with Tobit; and in the Mercatanzia of Florence they depicted figures of the Virtues; in that part of the building, namely, where the tribunal of the court holds its sittings.‖

* The expression is too strong, Antonio Pollaiuolo never got beyond mediocrity.—*Schorn.*

† This work is now in the Gallery of the Uffizj. A modern painting has taken its place in San Miniato.

‡ The prophets are half-length, and have suffered greatly, but may still be made out.

§ This work is lost.

‖ Now in the Gallery of the Uffizj, in the corridor which leads into the Palazzo Vecchio. The figures painted by Pollaiuolo are those of Faith, Hope, Charity, Justice, Prudence, and Temperance. There is also the figure of Fortitude, but this is by Botticelli.—*Ed. Flor.*, 1832-8.

In the proconsolate,* where the portraits of Zanobi da Strada, a Florentine poet, of Donato Acciaiuoli, and of others, had before been painted by other masters, Antonio portrayed Messer Poggio, secretary to the Signoria of Florence, and who continued the Florentine history after the death of Messer Leonardo d'Arezzo; with Messer Giannozzo Manetti, a man of considerable learning, and held in much esteem; both taken from the life.† For the chapel of the Pucci in the church of San Sebastian of the Servites, Antonio painted the altar piece—a remarkable and admirably executed work, with numerous horses, many undraped figures, and singularly beautiful foreshortenings. This picture likewise contains the portrait of St. Sebastian himself, taken from the life—from the face of Gino di Ludovico Capponi, that is—the painting has been more extolled than any other ever executed by Antonio. He has evidently copied nature in this work to the utmost of his power, as we perceive more particularly in one of the archers, who, bending towards the earth, and resting his weapon against his breast, is employing all the force of a strong arm to prepare it for action; the veins are swelling, the muscles strained, and the man holds his breath as he applies all his strength to the effort. Nor is this the only figure executed with care; all the others are likewise well done, and in the diversity of their attitudes give clear proof of the artist's ability and of the labour bestowed by him on his work; all which was fully acknowledged by Antonio Pucci, who gave him three hundred scudi for the picture, declaring at the same time that he was barely paying him for the colours. This work was completed in the year 1475.‡ The courage of Antonio was increased by this circumstance, and in San Miniato-fra-le-Torri, without the gate, he painted a St. Christopher§ ten braccia high—a work admirably executed in the modern manner, the figure being more correctly proportioned than

* The proconsolate was a magistracy taking cognizance of all affairs concerning legists themselves, judges, notaries, &c.—*Ed. Flor.*, 1832-8.

† These portraits are lost.

‡ Still in good preservation, and has been lately (1832-8) restored with great judgment, at the cost of the family.—*Masselli.*

§ The English reader will find a legend of this saint pleasantly related in Mrs. Jameson's *Sacred and Legendary Art*, vol. ii. p. 48, *et seq.*

any of such size that had then been seen.* He afterwards painted a Crucifix with Sant' Antonino, on canvas, which was placed in the chapel of that saint in the church of San Marco.† In the palace of the Signoria of Florence, this master depicted a San Giovanni Batista, at the Porta della Catena ;‡ and in the Medici Palace he painted three pictures for Lorenzo the elder, each containing a figure of Hercules, five braccia high. In the first is seen the hero strangling Antæus, the figure of Hercules is very fine, and the force employed by him in crushing his antagonist is clearly apparent, every muscle and nerve of the body being strained to ensure the destruction of his opponent. The teeth, firmly set, are in perfect accord with the expression of the other parts of the figure, all of which, even to the points of the feet on which he raises himself, give manifest intimation of the efforts used. Nor is less care displayed in the figure of Antæus, who, pressed by the arms of Hercules, is seen to be sinking and deprived of all power of resistance, his mouth is open, he is breathing his last sigh. In the second figure, Hercules is killing the Lion; he presses the left knee against the chest of the animal, whose jaws he has seized with both hands ; grinding his teeth and extending his arms, he tears the mouth open and rives the creature asunder by main force, although the lion defends himself with his claws and is fiercely tearing the arm of his assailant. The third picture, in which the hero is destroying the Hydra, is indeed an admirable work, more especially as regards the reptile, the colouring of which has so much animation and truth, that nothing more life-like could possibly be seen; the venomous nature, the fire, the ferocity, and the rage of the monster are so effectually displayed, that the master merits the highest encomiums, and deserves to be imitated in this respect by all good artists.§

* This figure which, according to Baldinucci, Michael Angelo copied as a study several times, is now lost.—*Ed. Flor.* 1832.

† The chapel was rebuilt by John of Bologna, and the picture is believed to be now in the Borghese Palace, or in some villa of that family.—*Masselli.*

‡ Of this work no intelligence can be obtained.—*Ibid.*

§ The three pictures here described are lost ; but Pollaiuolo would seem to have repeated the subject, although in smaller dimensions, since there are two precious pictures by his hand in the Gallery of the Uffizj; the

For the brotherhood of Sant' Angelo in Arezzo, Antonio painted a banner in oil, with a Crucifix on one side, and St. Michael in combat with the Dragon on the other. This is as beautiful a work as ever proceeded from his hand. St. Michael seizes the Serpent with boldness, and, grinding his teeth and knitting his brows, he seems in truth to be sent from heaven as the avenger of God against the pride of Lucifer; the whole picture is, without doubt, a most admirable work. This master treated his nude figures in a manner which approaches more nearly to that of the moderns than was usual with the artists who had preceded him; he dissected many human bodies to study the anatomy, and was the first who investigated the action of the muscles in this manner,* that he might afterwards give them their due place and effect in his works. Antonio engraved on copper a combat of these nude figures, all bound together by a chain, and at a later period produced many other engravings, executed in a much better manner than had been exhibited by the masters who had preceded him in this branch of art.†

Having rendered himself famous among artists by all these works, Antonio was invited to Rome by Pope Innocent, on the death of Sixtus, his predecessor, and there he constructed a tomb in bronze for the first-mentioned pontiff. In this work he portrayed Pope Innocent seated, and in the attitude of giving the benediction.‡ Antonio likewise erected the sepulchral monument of Pope Sixtus, which was constructed at very great cost in the chapel called by the name of that pontiff.§ The tomb is richly decorated and

subjects, those here described by Vasari, the destruction of Antæus and the Hydra that is, both possessing the qualities here attributed by him to the larger work. They have been engraved in the *Galleria di Firenze Illustrata*, tom. i. tav. xlv. and xlvi.

* Among the painters that is to say, the study of anatomy by physicians is not here alluded to.—*Ed. Flor.*, 1832-8.

† Known by the name of the Gladiators, but the figures are not bound by a chain. A fac-simile of a part of this work will be found in Ottley's *History of Engraving*. See also Bartsch, *Peintre Graveur*.

‡ For the description of this tomb, see Bonanni. *Numismata, Templi Vaticani fabricam indicantia*, p. 117. See also Plattner and Bunsen, *Beschreibung der Stadt Rom*, vol. ii. p. 197

§ The chapel then called after Pope Sixtus, is now the chapel of the choir. The tomb of Sixtus IV., was removed in 1635 to the chapel of the Sacrament.

stands entirely isolated: the figure of Sixtus, very finely executed, is extended upon it. The monument of Pope Innocent was placed in the church of San Pietro, near the chapel in which the lance of Christ* is preserved. It is said that the same artist designed the Palace of the Belvedere for the above-named Pope Innocent, although the fabric was erected by others, Antonio not having much experience in building.† Finally, these brothers, having enriched themselves by their labours, died at a short distance of time, one after the other, in the year 1498; they were buried by their kindred in San Pietro in Vincula, where a monument was raised to their memory near the middle door, and on the left as you enter the church. This consisted of the portraits of both brothers on two medallions in marble, with the following epitaph:—

Antonius Pullarius patria Florentinus pictor insignis, qui dour. pont, Xisti et Innocentii, acrea moniment. miro opiic. expressit, re famil. composita ex test. hic se cum Petro fratre condi voluit.

Vixit An. LXXII. *Obiit An. Sal.* M.IID.

Antonio also executed a basso-rilievo in bronze, which was sent to Spain, but of which a cast in plaster may be seen in the possession of the Florentine artists. The subject is a combat of nude figures; and after his death there were found the design and model for an equestrian statue of Francesco Sforza, Duke of Milan, which the master had made for Ludovico Sforza. This we have in our book depicted in two different manners. In one he has the city of Verona beneath him; in the other he is in full armour on a pedestal covered with battle-pieces, and is forcing his horse to leap on an armed man beneath it. The reason why this design was not carried into execution I have not been able to discover. There are, moreover, several beautiful medals by Antonio; among others one representing the conspiracy of the Pazzi. The heads of Lorenzo and Giuliano de' Medici are on the one side, and on the reverse is the Choir of Santa Maria del Fiore, with the whole of that

* The spear of Longinus that is to say, with which he pierced the side of Christ.

† In the British Museum there is a pen-and-ink drawing by Antonio Pollaiuolo, one of the Colossal Statues on the Quirinal, namely.

event exactly as it occurred.* There are medals of various Popes also by the same master, with many other things which are well known to artists.†

Antonio was seventy-two years old when he died, and Pietro died at the age of sixty-five. The former left many disciples, among whom was Andrea Sansovino.‡ Antonio was a most fortunate man and led a very happy life, having met with rich pontiffs, and living when his native city was at the summit of prosperity and remarkable for its love of talent, wherefore he was highly esteemed ; but had he lived in less favourable times he might not have produced the rich fruits which we derive from his labours, for the cares of life are deadly enemies to the acquirement of such knowledge as is necessary to him who delights in and makes profession of the fine arts.

For San Giovanni in Florence there were made certain very rich ecclesiastical vestments after the design of this master, two Dalmaticas namely, a Planeta or Chasuble, and a Pluviale or Cope, all of double brocade, each woven of one entire piece and without seam, the bordering and ornaments being stories from the life of St. John, embroidered with the most subtle mastery of that art by Paolo da Verona, a man most eminent in his calling, and of incomparable ingenuity : the figures are no less ably executed with the needle than they would have been if Antonio had painted them with the pencil ; and for this we are largely indebted to the one master for his design, as well as to the other for his patience in embroidering it. This work required twenty-six years for its completion, being wholly in the close stitch, which, to say nothing of its durability, makes the work appear as if it were a real picture limned with the pencil ; but the excel-

* The moment when Giuliano was slain, is represented on both sides of the medal, his head is on one side, with the inscription *Julianus Medices*, and in the midst of the choir are the words, *luctus publicus;* on the other side, is the head of Lorenzo, with the legend, *Laurentius Medices;* around it, and in the centre of the choir, are the words *salus publica.* Copies may be seen in the Gallery of the Uffizj.

† See Gualandi, *Memorie di Belle Arti*, serie iv. pp. 139—141. See also Ricordi, *Storici di Filippo di Cino Rinuccini. dal* 1282, *al* 1460, &c., &c., published in Florence, in 1840. See also Gaye, *Carteggio inedito*, &c., vol. i. pp. 570, 571. A Crucifixion in very low relief, now in the Gallery of the Uffizj, is attributed by some writers to Antonio Pollaiuolo.

‡ The sculptor Andrea Contucci of *Monte Sansovino*, whose life follows.

lent method of which is now all but lost, the custom in these days being to make the stitches much longer, whereby the work is rendered less durable and much less pleasing to the eye.*

THE FLORENTINE PAINTER, SANDRO BOTTICELLI.

[BORN 1457—DIED 1515.]

In the same time with the illustrious Lorenzo de' Medici the elder, which was truly an age of gold for men of talent, there flourished a certain Alessandro, called after our custom Sandro, and further named Di Botticello, for a reason which we shall presently see. His father, Mariano Filipepi, a Florentine citizen, brought him up with care, and caused him to be instructed in all such things as are usually taught to children before they choose a calling. But although the boy readily acquired whatever he wished to learn, yet was he constantly discontented; neither would he take any pleasure in reading, writing, or accounts, insomuch that the father, disturbed by the eccentric habits of his son, turned him over in despair to a gossip of his, called Botticello, who was a goldsmith, and considered a very competent master of his art, to the intent that the boy might learn the same.

There was at that time a close connexion and almost constant intercourse between the goldsmiths and the painters, wherefore Sandro, who possessed considerable ingenuity, and was strongly disposed to the arts of design, became enamoured of painting, and resolved to devote himself entirely to that vocation. He acknowledged his purpose at once to his father, and the latter, who knew the force of his inclinations, took him accordingly to the Carmelite monk, Fra Filippo, who was a most excellent painter of that time, with whom he placed him to study the art, as Sandro himself had desired.

Devoting himself thereupon entirely to the vocation he

* The praises bestowed on these sacred vestments by Vasari are not by any means extravagant. They are now become unfit for use by reason of their age, but having been framed and glazed, are preserved in the pressed around the Sacristy of San Giovanni.—*Ed. Flor.*, 1832-8.

had chosen, Sandro so closely followed the directions and imitated the manner of his master, that Fra Filippo conceived a great love for him, and instructed him so effectually, that Sandro rapidly attained to such a degree in art as none would have predicted for him. While still a youth he pair ted the figure of Fortitude, among those pictures of the Virtues which Antonio and Pietro Pollaiuolo were executing in the Mercatanzia, or Tribunal of Commerce in Florence.* In Santo Spirito, a church of the same city, he painted a picture for the chapel of the Bardi family: this work he executed with great diligence, and finished it very successfully, depicting certain olive and palm-trees therein with extraordinary care.† Sandro also painted a picture in the Convent of the Convertites, with another for the Nuns of San Barnaba.‡ In the Church of Ognissanti he painted a Sant' Agostino, in fresco, for the Vespucci: this is in the middle aisle, near the door which leads into the choir; and here Sandro did his utmost to surpass all the masters who were painting at the time, but more particularly Domenico del Ghirlandajo, who had painted a figure of St. Jerome on the opposite side. Sparing no pains, he thus produced a work of extraordinary merit. In the countenance of the Saint he has clearly manifested that power of thought and acuteness of perception which is, for the most part, perceptible in those reflective and studious men who are constantly occupied with the investigation of exalted subjects and the pursuit of abstruse inquiries. This picture, as we have said in the life of Domenico Ghirlandajo, has this year (1561) been removed entire and without injury from the place where it was executed.§

* Now in the Gallery of the Uffizj, with the other six virtues mentioned in the preceding life of Antonio Pollaiuolo.—*Ed. Flor.*, 1832.

† Authorities are divided as to the present place of this work; some affirming it to have been sold to the King of Bavaria, and to be now at Munich. Others, and with a better show of reason, maintain that it will be found in the Gallery of Berlin.

‡ The picture painted for San Barnaba is now in the Florentine Academy. Of that preceding it the fate is unknown.

§ Still to be seen on the wall of the church, to the right on entering the building, but not in so good a state of preservation as the St. Jerome of Ghirlandajo.

Having, in consequence of this work, obtained much credit and reputation, Sandro was appointed by the Guild of Porta Santa Maria to paint a picture in San Marco, the subject of which is the Coronation of Our Lady, who is surrounded by a choir of angels, the whole extremely well designed, and finished by the artist with infinite care.* He executed various works in the Medici Palace for the elder Lorenzo, more particularly a figure of Pallas † on a shield wreathed with vine branches, whence flames are proceeding: this he painted of the size of life. A San Sebastiano was also among the most remarkable of the works executed for Lorenzo.‡ In the church of Santa Maria Maggiore, in Florence, is a Pietà with small figures by this master: this is placed beside the chapel of the Panciatichi, and is a very beautiful work.§ For different houses in various parts of the city Sandro painted many pictures of a round form, with numerous figures of women undraped. Of these there are still two examples at Castello, a villa of the Duke Cosimo, one representing the birth of Venus, who is borne to earth by the Loves and Zephyrs: the second also presenting the figure of Venus crowned with flowers by the Graces; she is here intended to denote the Spring, and the allegory is expressed by the painter with extraordinary grace.‖

In the Via de Servi and in the Palace of Giovanni Vespucci, which now belongs to Piero Salviati, this master painted numerous pictures around one of the chambers: they

* Now in the Academy of the Fine Arts in Florence, and considered one of the best works of this master.

† Of this Pallas nothing is now known.—*Ed. Flor.*, 1832.

‡ The fate of the San Sebastian is also unknown.—*Ibid.*

§ In the time when Richa wrote (1755), this Pietà was in the Sacristy of the church. The Italian authorities now declare its present place unknown. The latest Florentine commentators (1849) inquire, if that now in the Pinacoteca of Munich may not be the work in question. It has been engraved in *Galleria incisa e illustrata*, &c., now in course of publication at Florence.

‖ The birth of Venus is in the Uffizj. The Venus crowned by the Graces is also in the Uffizj, but the latter is in the private corridor which leads to the Pitti Palace. Both these figures are the size of life. In the Royal Gallery of Berlin, is a third of these nude figures of Venus, by Botticelli, of smaller size, and with long golden hair, painted on canvas, the ground very dark.—*Ed. Flor.*, 1849.

are enclosed within a richly decorated frame-work of walnut wood, and contain many beautiful and animated figures.* In Casa Pucci, likewise, Sandro painted Boccaccio's Novella of Nastagio degli Onesti, in four compartments : the figures are small, but the work is very graceful and beautiful.† He also depicted an Adoration of the Magi ‡ in the same place. For the Monks of Cestello this master painted a picture of the Annunciation § in one of their chapels, and in the church of San Pietro he executed one for Matteo Palmieri, with a very large number of figures. The subject of this work, which is near the side-door, is the Assumption of Our Lady, and the zones or circles of heaven are there painted in their order. The Patriarchs, the Prophets, the Apostles, the Evangelists, the Martyrs, the Confessors, the Doctors, the Virgins, and the Hierarchies : all which was executed by Sandro according to the design furnished to him by Matteo, who was a very learned and able man. The whole work was conducted and finished with the most admirable skill and care : at the foot of it was the portrait of Matteo kneeling, with that of his wife. But although this picture is exceedingly beautiful and ought to have put envy to shame, yet there were found certain malevolent and censorious persons who, not being able to affix any other blame to the work, declared that Matteo and Sandro had erred gravely in that matter, and had fallen into grievous heresy. ‖

Now, whether this be true or not, let none expect the judgment of that question from me : it shall suffice me to note that the figures executed by Sandro in that work are entirely worthy of praise, and that the pains he took in depicting those circles of the heavens must have been very

* The place wherein the pictures of the Vespucci Palace may now be found is not known.—*Ed. Flor.*, 1832-8.

† These four pictures are still preserved in Casa Pucci, *Ed. Flor.*, 1846-9.

‡ Of this work no authentic information can be obtained.

§ This church is now called Santa Maddalena de' Pazzi, and some writers affirm that the Annunciation here alluded to is still there ; but later authorities declare the picture thus attributed to Botticelli to be executed by a much inferior hand ; the frame-work only being that of his work. The painting itself they declare to have disappeared.

‖ Richa, *Chiese Fiorentine*, gives a circumstantial account of the event here alluded to, the consequence of which was, that the altar was interdicted, and the picture covered from view.—*Ed. Flor.*, 1832-8.

great, to say nothing of the angels mingled with the other figures, or of the various foreshortenings, all which are designed in a very good manner.* About this time Sandro received a commission to paint a small picture with figures three parts of a braccio high, the subject an Adoration of the Magi; the work was placed between the two doors of the principal façade of Santa Maria Novella, and is on the left as you enter by the central door. In the face of the oldest of the kings, the one who first approaches, there is the most lively expression of tenderness as he kisses the foot of the Saviour, and a look of satisfaction also at having attained the purpose for which he had undertaken his long journey. This figure is the portrait of Cosimo de' Medici, the most faithful and animated likeness of all now known to exist of him. The second of the kings is the portrait of Giuliano de' Medici, father of Pope Clement VII.; and he offers adoration to the divine Child, presenting his gift at the same time, with an expression of the most devout sincerity. The third, who is likewise kneeling, seems to be offering thanksgiving as well as adoration, and to confess that Christ is indeed the true Messiah: this is the likeness of Giovanni, the son of Cosimo. The beauty which Sandro has imparted to these heads cannot be adequately described, and all the figures in the work are represented in different attitudes: of some one sees the full face, of others the profile, some are turning the head almost entirely from the spectator, others are bent down; and to all, the artist has given an appropriate and varied expression, whether old or young, exhibiting numerous peculiarities also, which prove the mastery that he possessed over his art. He has even distinguished the followers of each king in such a manner that it is easy to see which belongs to one court and which to another; it is indeed a most admirable work: the composition, the design, and the colouring are so beautiful that every artist who examines it is astonished,† and at the time, it obtained

* This picture, valuable on many accounts, and the more so for the fact that a part of the environs of Florence, as they then were, was depicted in it, has now, to our deep regret, passed into the possession of strangers.—*Ed. Flor.*, 1849.

† This painting, which is lamented as lost by many Italian writers, was in the possession of the late Mr. Young Ottley, in the year 1816. See his

so great a name in Florence and other places for the master, that Pope Sixtus IV., having erected the chapel built by him in his palace at Rome, and desiring to have it adorned with paintings, commanded that Sandro Botticelli should be appointed Superintendent of the work. He accordingly executed various pictures there: among them the Temptation of Christ in the Wilderness, Moses slaying the Egyptian, Moses receiving drink from the Daughters of Jethro the Midianite, and the Descent of Fire from Heaven when the Sons of Aaron offer Sacrifice; with several figures of holy Popes, in the niches above the paintings.* By these works Botticelli obtained great honour and reputation among the many competitors who were labouring with him, whether Florentines or natives of other cities, and received from the Pope a considerable sum of money; but this he consumed and squandered totally, during his residence in Rome, where he lived without due care, as was his habit. Having completed the work assigned to him, he returned at once to Florence, where, being whimsical and eccentric, he occupied himself with commenting on a certain part of Dante, illustrating the *Inferno*, and executing prints, over which he wasted much time, and, neglecting his proper occupation, he did no work, and thereby caused infinite disorder in his affairs.† He likewise engraved many of the designs he had executed, but in a very inferior manner, the work being badly cut. The best attempt of this kind from his hand is the Triumph of Faith, by Fra Girolamo Savonarola, of Ferrara, of whose sect our artist was so zealous a partizan that he totally abandoned painting, and not having any other means of living, he fell into very great difficulties. But his attachment to the party he had adopted increased; he became

Enquiry into the Origin and Early History of Engraving. In the latest Florentine edition of Vasari, 1846-9, there is a note to the effect that it has been discovered in perfect preservation in the Uffizj, where it has hitherto passed for a work of Domenico Ghirlandajo. We give this assertion for what it may be worth, referring the reader to the reasons wherewith Pini, who claims to be the discoverer, shall support his assertion in a promised work on the subject.

* These stories, in one of which (the Temptation of Christ) Botticelli is considered to have crowded his figures injudiciously, are still to be seen in the Sistine Chapel.

† See Ottley, *History of Engraving*, vol. i. See also, Bartsch, *Peintre Graveur*; and the *Bibliografia Lantesca*.—Prato. 1845.

what was then called a *Piagnone*,* and abandoned all labour insomuch that, finding himself at length become old, being also very poor, he must have died of hunger had he not been supported by Lorenzo de' Medici, for whom he had worked at the small hospital of Volterra and other places, who assisted him while he lived, as did other friends and admirers of his talents.

In San Francesco, outside the gate of San Miniato, Botticelli painted a Madonna, the size of life, surrounded by angels, which was considered a very beautiful picture.† Now Sandro was fond of jesting, and often amused himself at the expense of his disciples and friends. In allusion to this habit, it is related that one of his scholars, named Biagio,‡ had copied the above-mentioned picture very exactly, for the purpose of selling it: this Sandro did for him, having bargained with a citizen for six gold florins. When Biagio appeared, therefore, his master said to him, "Well, Biagio, I've sold thy picture for thee at last, but the buyer wishes to see it in a good light, so it must be hung up this evening at a favourable height, and do thou go to the man's house to-morrow morning and bring him here, that he may see it in its place; he will then pay thee the money." "Oh, master," quoth Biagio, "how well you have done;" and having suspended the picture at the due height, he went his way. Thereupon Sandro and Jacopo, who was another of his disciples, prepared eight caps of pasteboard, such as those worn by the Florentine citizens, and these they fixed with white wax on the heads of the eight angels, who, in the painting in question, were depicted around the Madonna. The morning being come, Biagio appears with the citizen who had bought the painting, and who was aware of the jest. Raising his eyes on entering the workshop, Blaise beholds his Madonna, not surrounded by angels, but in the midst of the Signoria of Florence, and seated among those caps. He was about to break forth into outcries and excuse

* Mourner, or Grumbler. The followers of Savonarola were so called.

† This work is not now in San Francesco. A picture, answering to this description, was taken to Paris in 1812, and is still there; together with a Holy Family, likewise by Botticelli. There is also a similar work in the Florentine Gallery.—*Masselli.*

‡ Blaise, or Basil.

himself to the citizen, but as the latter made no observation on the circumstance, and began to praise the picture, he remained silent himself. Ultimately, the citizen took him home to his house and paid him the six florins, which the master had bargained for, wherewith Biagio returned to the bottega (workshop), where he arrived just as Sandro and Jacopo had taken off the pasteboard head-dresses, and saw his angels as veritable angels again, and no longer citizens in their caps. Altogether astonished at what he beheld, the disciple turned to his master and said, "Master mine, I know not whether I am dreaming, or whether the thing be really so, but when I came in just now, these angels had red caps on their heads, and now they have none! What may this mean?" "Thou art out of thy wits, Blaise," quoth Sandro, "this money hath made thy brain turn round; if the thing were as thou hast said, dost thou think this citizen would have bought thy picture?" "That is true," replied Biagio, "and he certainly said nothing about it, but for all that it seems a very strange matter." At last, all the other scholars getting round him, said so much that they made him believe the whole an imagination of his own.

A weaver of cloth once came to live close to Sandro, and this man erected full eight looms, which, when all were at work, not only caused an intolerable din with the trampling of the weavers and the clang of the shuttles, insomuch that poor Sandro was deafened with it, but likewise produced such a trembling and shaking throughout the house, which was none too solidly built, that the painter, what with one and the other, could no more continue his work, nor even remain in the house. He had frequently requested his neighbour to put an end to this disturbance, but the latter had replied, that he both could and would do what he pleased in his own house. Being angered by this, Sandro had an enormous mass of stone of great weight, and more than would fill a waggon, placed in exact equilibrium on the wall of his own dwelling, which was higher than that of his neighbour, and not a very strong one: this stone threatened to fall at the slightest shake given to the wall, when it must have crushed the roof, floors, frames, and workmen, of the weaver to atoms. The man, terrified at the danger, hastened to Sandro, from whom he received back his own reply

in his own words, namely, that he both could and would do what he pleased in his own house; whereupon, not being able to obtain any other answer, he was compelled to come to reasonable terms, and to make the painter a less troublesome neighbour.

We find it further related, that Sandro Botticelli once went to the vicar of his parish, and, in jest, accused a friend of his own of heresy. The person inculpated having appeared, demanded to know by whom he was accused and of what. Being told that Sandro had declared him to hold the opinion of the Epicureans, to wit, that the soul dies with the body, he required that his accuser should be confronted with him before the judge. Sandro was summoned accordingly, when the accused man exclaimed, "It is true that I hold the opinion stated respecting the soul of this man, who is a blockhead; nay, does he not appear to you to be a heretic also; for, without a grain of learning, scarcely knowing how to read, has he not undertaken to make a commentary on Dante, and does he not take his name in vain?"

This master is said to have had an extraordinary love for those whom he knew to be zealous students in art, and is affirmed to have gained considerable sums of money; but being a bad manager and very careless, all came to nothing. Finally, having become old, unfit for work, and helpless, he was obliged to go on crutches, being unable to stand upright, and so died, after long illness and decrepitude, in his seventy-eighth year. He was buried at Florence, in the church of Ognissanti, in the year 1515.

In the *Guardaroba* of the Signor Duke Cosimo are two very beautiful female heads in profile by this master, one is said to be the portrait of an *inamorata** of Giuliano de' Medici, brother of Lorenzo; the other that of Madonna Lucrezia Tornabuoni, Lorenzo's wife.† In the same place, and also by the hand of Sandro, is a Bacchus, raising a wine-flask to his lips with both hands, a truly animated figure.‡ In the cathedral of Pisa was an Assumption of the Virgin, with

* This portrait is in the Pitti Palace; it has been engraved in the *Galleria de' Pitti*, with an illustration by Masselli.—*Ed. Flor.*, 1849.

† Lucrezia Tornabuoni was the mother of Lorenzo; his wife was Clarice Orsini.—*Ed. Flor.*, 1832-8.

‡ Of the Bacchus we have no authentic notice.—*Ibid.*

a Choir of Angels, commenced by Botticelli for the chapel of the Impagliata, but the work not pleasing him, he left it unfinished. He also painted the picture of the high altar in the church of San Francesco, at Montevarchi ;* and in the capitular church of Empoli he depicted two Angels, on the same side with the St. Sebastian of Rossellino. It was by Sandro Botticelli that the method of preparing banners and standards, in what is called inlaid work, was invented; and this he did that the colours might not sink through, showing the tint of the cloth on each side. The Baldachino of Orsanmichele is by this master, and is so treated, different figures of Our Lady are represented on it, all of which are varied and beautiful;† and this work serves to show how much more effectually that mode of proceeding preserves the cloth than do those mordants, which, corroding the surface, allow but a short life to the work; but as the mordants cost less, they are nevertheless more frequently used in our day than the first-named method.

Sandro Botticelli drew remarkably well, insomuch that, for a long time after his death, artists took the utmost pains to procure examples of his drawings, and we have some in our book which are executed with extraordinary skill and judgment; his stories were exceedingly rich in figures, as may be seen in the embroidered ornaments of the Cross borne in procession by the monks of Santa Maria Novella, and which were executed entirely after his designs. This master was, in short, deserving of the highest praise for all such works as he chose to execute with care and good will, as he did the Adoration of the Magi, in Santa Maria Novella, which is exceedingly beautiful. A small round picture by his hand, which may be seen in the apartments of the prior, in the monastery of the Angeli at Florence, is also very finely done; the figures are small, but singularly graceful, and finished with the most judicious care and delicacy.‡ Similar in size to that of the Magi just mentioned§ is a picture,

* This picture is no longer in the church.

† This baldachino, or canopy, is supposed to have been destroyed by time.

‡ No account of this picture can now be obtained in Florence, but we (Florentine editors) have discovered a small round picture by this master in Lucca.—*Ed. Flor.*, 1849.

§ It is, on the contrary, considerably smaller.—*Ed. Flor.*, 1849.

now in the possession of the Florentine noble, Messer Fabio Segni. The subject of this work is the Calumny of Apelles, and nothing more perfectly depicted could be imagined. Beneath this picture, which was presented by Sandro himself to Antonio Segni, his most intimate friend, are now to be read the following verses, written by the above-named Messer Fabio:*—

Indicio quemquam ne falsa lætere tentent
Terrarum reges, parva tabella monet
Huic similem Ægypti regi donavit Apelles:
Rex fuit et dignus munere, manus eo.

THE FLORENTINE SCULPTOR AND ARCHITECT, BENEDETTO DA MAIANO.

[BORN 1442—DIED AFTER 1498.]

THE Florentine sculptor, Benedetto da Maiano, was a carver in wood in his first youth, and was considered to be the best master in that calling who then took tool in hand: he was more especially excellent in the process which, as we have elsewhere related, was introduced at the time of Filippo Brunelleschi and Paolo Uccello, that, namely, of conjoining woods, tinted of different colours, and representing with these, buildings in perspective, foliage, and various fantasies of different kinds. In this branch of art Benedetto da Maiano was, in his youth, as we have before said, the best master that could be found, and this we see clearly proved by the many works from his hand still to be seen in different parts of Florence. Among these are more particularly to be mentioned the Presses in the sacristy of Santa Maria del Fiore, all by him, and finished, for the most part,

* Now in the Uffizj, but without the verses of Fabio. The subject is taken from Lucian (*Opusculi*), who relates that Apelles being accused of seditious intentions by Antipholus, avenged himself on his rival by his picture of Calumny, a description of which, as given by Lucian, will be found in Bryan, *Dictionary of Painters*, &c.—Introduction, page 11.

after the death of his uncle Giuliano:* these are entirely covered with figures in the inlaid work, foliage, and other decorations, executed with consummate art and at immense cost.† The novelty of this work having gained the master a very great name, he executed numerous examples thereof, which were sent to different princes and various places; among others to Alfonso, king of Naples, who had an escritoire, which had been executed after the design of Giuliano, uncle of Benedetto, who had served that monarch in his architectural undertakings. Benedetto himself had been to Naples for the purposes of their joint works, but a residence in that city not being to his liking, he returned to Florence, where, no long time after, he executed a pair of exceedingly rich coffers for king Matthias of Hungary,‡ who had many Florentines in his court, and was a great admirer of all works of ingenuity. These coffers were decorated with the most difficult and beautiful workmanship, in coloured woods, inlaid, and the artist being pressingly invited by the Hungarian monarch, determined on proceeding with them to his court. Having packed up his coffers, therefore, and embarked with them in a ship, he departed to Hungary; and having arrived there, he made his obeisance to the king, by whom he was very favourably received. Benedetto immediately caused the chests to be brought, and they were unpacked in presence of that sovereign, who greatly desired to behold them; but it was then discovered, that the humidity of the sea-voyage had softened the glues to such a degree, that when the waxed cloths in which the coffers had been wrapped were opened, almost all the pieces were found sticking to it, and so fell to the ground. Whether Benedetto stood amazed and confounded at such an event, in the presence of so many nobles, let every one judge for himself; nevertheless, having put the work together as well as he could, he so contrived it that the king was tolerably satisfied therewith; but the master himself took a mortal

* See the life of that master, *ante*, p. 8.

† The intarsiatura here described, are still in the Sacristy, with the exception of some few pieces which are in the first room of the house of the wardens of the cathedral.—*Masselli.*

‡ This monarch was a known friend of artists and men of letters, many of whom found welcome and occupation in his court.

aversion to the occupation, and for the shame it had brought him to, he could no longer endure it. Laying aside all doubt and timidity therefore, he resolved to devote himself to sculpture, an art in which he had already made some attempts while at Loretto, with Giuliano, his uncle; he had executed the Lavatory of the Sacristy, for example, with several Angels in marble. Before he left Hungary, therefore, he proved to the king, that if he had in the first instance been put to shame, the fault was in the inferior nature of the work, and not in his genius, which was a versatile and exalted one. Having executed many works, both in terra-cotta and marble, all which pleased the king greatly, Benedetto returned to Florence: he had no sooner arrived there than he was appointed by the Signoria to execute the decorations, in marble, for the door of their chamber of audience, where he sculptured figures of boys, which are very beautiful, supporting festoons of flowers with their arms;* but the most admirable portion of this work is the central figure, that of St. John,† as a youth, which is held to be of singular beauty; the height is two braccia: and to the end that the whole work should be by his own hand, Benedetto executed the wood-work which encloses the door himself, representing figures in woods inlaid, on the folds, on each fold one, that is to say, the figure of Dante being on one side, and that of Petrarch on the other. To any one who has seen no other work of this kind by Benedetto, these two figures alone may suffice to show how admirable and excellent a master in tarsia he was.‡ The audience-chamber has, in our day, been painted at the command of the Signor Duke Cosimo, by Francesco Salviati, as will be related in its due place.

In the church of Santa Maria Novella, at Florence, and in the chapel, painted by Filippino, Benedetto constructed a Sepulchral Monument of black marble, for Filippo Strozzi,

* The marble door still remains, but the boys have disappeared, nor is their present place known.

† Now in the Uffizj; it was considered to be a work of Donatello until Signor Montalvo lately restored it to the true author.—*Ed. Flor.*, 1849.

‡ There is some question whether Benedetto took any part in this admirable intarsiatura, which some attribute to Giuliano da Maiano, assisted by Il Francione. The door, having been somewhat injured, has been lately restored.—*Ibid.*

the elder; he there represented the Madonna with Angels, executed very carefully. The portrait of Filippo Strozzi, in marble, prepared by Benedetto for the same place, is now in the Strozzi palace.* For the elder Lorenzo de' Medici, the same artist executed a Bust of the Florentine painter Giotto; it was placed in Santa Maria del' Fiore, over the inscription, of which we have spoken sufficiently in the life of Giotto. This work, which is in marble, is also considered to be a tolerably good one.†

Benedetto repaired, at a later period, to Naples, summoned thither on the death of his uncle Giuliano, to whom he was heir; he there, in addition to certain works executed for the king, sculptured a relief in marble, for the Count of Terranuova, in the monastery belonging to the monks of Monte Oliveto. The subject of this work is the Annunciation; the Virgin is surrounded by Saints and beautiful Boys, who sustain garlands of flowers; in the predella are several bassirilievi in a very good manner.‡ In Faenza this master erected a magnificent marble tomb for the body of San Savino, and on this are six stories in bas-relief, representing events from the life of that saint; they show much power of invention, and are of most correct design, which is manifest in the buildings represented, as well as in the figures; insomuch that, for this as well as for other works, Benedetto was justly acknowledged to be an excellent master in sculpture. Before he left Romagna, he was accordingly invited to execute the portrait of Galeotti Malatesta;§ he also sculptured the likeness—but whether earlier or later I do not know—of Henry VII., king of England, which he did after a portrait on paper, furnished to him by certain Florentine merchants. The sketches of these two portraits were found in the house of Benedetto after his death.

* The monument of Filippo Strozzi is still in Santa Maria Novella, but deprived of the Bust, as Vasari observes.—*Ed. Flor.*, 1832.

† This Bust also is still in the cathedral of Florence, on the right of the entrance; but it would seem, from the inscription, that the people of Florence, and not Lorenzo, had caused it to be executed.

‡ Still in the monastery of Monte Oliveto. It has been engraved by Cicognara (vol. ii. tav. 16), who has also certain remarks on the draperies. —See *Storia della Scultura*, &c.

§ The son of Pandolpho Malatesta, and reputed a Beato, or Saint, in all but the ceremony of canonization.

Having finally returned to Florence, he constructed for Pietro Mellini, a Florentine citizen, and at that time a very rich merchant, the pulpit of marble which is still to be seen in the church of Santa Croce, a work considered to be one of the rarest excellence, and more beautiful than any other ever executed in that manner. The events from the life of St. Francis, which are there represented, are greatly extolled, and are, indeed, finished with so much skill and care, that nothing better in marble could possibly be desired, Benedetto having with consummate art sculptured rocks, trees, buildings, and various objects in perspective, with other things, brought out with marvellous freedom. There is besides a repetition of these decorations on a sepulchral stone beneath the pulpit, and this is executed with so much ability that it would not be possible to praise it sufficiently.* It is affirmed that in the progress of this work Benedetto had considerable difficulty with the wardens of the works in Santa Croce; the cause whereof was, that he proposed to erect his pulpit against one of the columns which support some of the arches that sustain the roof, and intended to perforate the same in order to make a place for his staircase, and the entrance to the pulpit. But the wardens refused their consent, fearing that he might so greatly weaken the column by the cavity required for the stairs, as to cause the weight above to press too heavily upon it, thereby endangering the safety of that part of the church; Mellini, however, having given a guarantee that the work should be completed without injury of any kind to the building, they finally agreed. Benedetto then first of all caused the column to be secured externally by strong bands of bronze, all that part, that is to say, which from the pulpit downwards is covered with granite (*pietra forte*); he then constructed the steps for ascending to the pulpit, and in proportion as he excavated the column within, did he add to it externally the granite above-mentioned, in the manner that we now see. He thus conducted this work to perfection, to the astonishment of all who beheld it, displaying in every

* Two stories only, from the pulpit of Santa Croce, still in admirable preservation, have been engraved by Cicognara, but the entire work is engraved by Lasinio (*Giovan Paolo*), with illustrations by Niccolò Marzocchi; a magnificent work, published in 1823

part, and in all the parts together, the utmost excellence that could be desired in such an enterprize.*

Many affirm that Filippo Strozzi the elder, when proposing to build his palace, requested the advice of Benedetto da Maiano, who thereupon constructed a model, after which the building was commenced; but the fabric was afterwards continued and completed by Cronaca, when Benedetto da Maiano was dead.

Having acquired sufficient to enable him to live, Benedetto would no longer undertake works in marble after those enumerated above, except that he finished the Santa Maria Maddalena which had been commenced by Desiderio da Settiguano,† in the church of Santa Trinita, and executed the Crucifix which is above the altar in Santa Maria del Fiore, with some others of a similar kind.‡

With respect to architecture, although this master undertook but few works in that branch of art, he yet proved his skill in those few no less than in sculpture, more especially in the management of certain alterations undertaken at an enormous cost under his direction and by his counsels, in the palace of the Signoria of Florence. The first was that in the hall, now called the Hall of the Dugento, over which the Signoria desired to erect, not one similar room, but two rooms, a hall and an audience chamber. A wall was thus required to be raised, and not a slight one either; in this wall there was to be a marble door, and one of tolerable thickness, nor was less skill and judgment than were possessed by Benedetto required for the execution of such a work.

In order to avoid diminishing the hall first-mentioned, therefore, and yet secure the proper division of those above, Benedetto proceeded in the following manner: on a beam of one braccio in thickness, and extending in length the whole breadth of the hall, he fastened another consisting of two

* The column has in fact never given the slightest intimation of weakness. Benedetto, likewise, sculptured the Bust of Pietro Mellini, at whose expense the pulpit was erected. This is now in the Gallery of the Uffizj, in the Corridor of Modern Sculpture.—*Masselli.*

† See the life of Desiderio, *ante*, p. 135.

‡ See the life of Cronaca, which follows.—See also Dr. Gaye, in the *Kunstblatt* for 1837 Nos. 67, 68. *Ueber den Bau des Palastes Strozzi.*

pieces, and giving an elevation by its thickness of two-thirds of a braccio; these being carefully secured and fastened at both ends, formed a projection of two braccia on each side of the wall, and were furnished with clamps, in such a manner that an arch half a braccio thick, and constructed of double bricks, could be raised upon them, being supported, moreover, by the principal walls. These beams were then dove-tailed together, and so firmly united by strong clamps and bands of iron, that they were no longer two, but one. But to the end that these beams should not have to bear more than the wall supporting the arch, while the arch itself should support all the rest, the master furthermore attached two strong iron bars to the arch, and these being firmly bolted into the lower part of the beams, upheld, and do uphold them in such sort, that even though they did not suffice of themselves, yet the arch (by means of the two strong bands surrounding the beams, one on one side of the marble door and the other on the other) would be capable of upholding a much greater weight than that of the wall built upon it, which is of bricks, and half a braccio in thickness: he nevertheless caused the bricks of which the wall was constructed to be moulded in such a manner as to give increased breadth to the lower part of the wall, and thus impart greater stability to the whole. By these means, and thanks to the judicious management of Benedetto, the Hall of the Dugento retained all its extent, and above that hall, in the same space, by means of the partition wall, the hall called that of the Oriuolo was constructed, with the chamber of audience wherein the triumph of Camillo, by the hand of Salviati, is depicted. The ornamental work of the ceiling was executed in rich carving by Marco del Tasso, with the assistance of his brothers Domenico and Giuliano * who likewise decorated the ceiling of the hall of the Oriuolo, and that of the audience chamber. The marble door between these rooms had been made double: of the outer door and its decora-

* These brothers have been already mentioned by Vasari in the life of Cecca. Giuliano is named again in the life of Andrea del Sarto, and Marco in that of Jacopo da Pontormo. The reader who shall desire further details concerning them, will find such in Gaye, *Carteggio*, &c., vol. i. p. 581—589; vol. ii. p. 371; and vol. iii. p. 167, *et seq.*

tions we have already spoken;* and over the inner one Benedetto placed a seated figure of Justice, holding a sword in one hand and the globe in the other; around the arch is the following inscription: *Diligite Justitiam qui judicatis terram.*† The whole work was conducted with admirable art, and finished with extreme care and diligence.‡

For the church of the Madonne delle Grazie, but a short distance without the city of Arezzo, Benedetto erected a portico with a flight of steps leading to the door of the entrance. In the construction of this portico, Benedetto made the arches resting on the columns, and beneath the roof he placed an architrave, frieze and cornice entirely around the fabric. To the channel for conveying off the water, which projects to the extent of a braccio and a third, he gave the form of a chaplet of roses, cut in the hard stone called *macigno;* between the base of the eaves and the denticulated and oviform ornaments beneath the channel, there is a space of two braccia and a half; and this, with the half braccio added by the tiles, gives a projecting roof of about three braccia, a very useful, beautiful, rich, and ingenious work. In this portico, and in the peculiarities of its construction, there are many things worthy the consideration of artists; for the master, desiring to give his roof so great a projection without modillions or corbels for its support, made the stones on which are the carved rosettes of such a size that the one half of them only stood forward, while the other half was firmly built into the wall; being thus counterpoised, they were able to bear the whole weight afterwards laid on them without any danger of injury to the building, as they have done to the present day, and as the architect did not wish the roof of the portico to appear of many pieces, as it really was, he surrounded the whole, piece by piece, with a cornice, which seems to form a base to the chaplet of rosettes, and this being fixed in coffer-work and well conjoined, united the whole in such a manner, that whoever sees the work believes it to be entirely of one piece. In the same place

* See *ante*, p. 242.

† The Statue of Justice is no longer to be seen. A small figure with the head and hands in white marble, the remainder in porphyry, has taken its place.—*Ed. Flor.*, 1832 and 1849.

‡ The entire work, with its decorations, still remains in excellent preservation

Benedetto constructed a level ceiling decorated with gilded rosettes, which is much admired.*

Having purchased an estate at about half a mile from Prato, beyond the gate leading towards Florence, Benedetto built a very beautiful little chapel on the high-road, at no great distance from the gate. In a recess of this building he placed a figure of Our Lady with the Child in her arms, which is only in terra-cotta, and although of no other colour than that of the clay, is so admirably executed that its beauty is equal to that of marble. The same may be said of two angels, each holding a light in his hand, placed by the artist over all, by way of ornament. The decoration of the altar consists of a Dead Christ, the Madonna, and San Giovanni, executed in marble, and singularly beautiful. At his death this master left in his house the commencement of many other works, both in terra-cotta and marble.†

Benedetto da Maiano drew extremely well, as may be seen by certain drawings preserved in our book. He died in the year 1498, in the fifty-fourth year of his age, and was interred by his friends in San Lorenzo.‡ His property was bequeathed, after the death of certain relatives, to the brotherhood of the Bigallo.

While Benedetto, still a youth, was employed in wood-work and tarsia, he had among his competitors Baccio Cellini, piper to the Signoria of Florence, who executed many admirable inlaid works in ivory. Among others was an octagon decorated with figures in ivory, outlined in black, and of great beauty, which is now in the guardaroba of the Lord Duke. Girolamo della Cecca, a pupil of Baccio Cellini, and also piper to the Signoria, in like manner executed various works in tarsia at the same time; and contemporary with these was David of Pistoja, by whom the San Giovanni, of inlaid work, which is now at the entrance to the choir in the church of San Giovanni Evangelista in Pistoja,

* The portico is still in existence, although somewhat injured by time. The steps were re-constructed in the last century, and are much reduced in size.—*Masselli*, and *Ed. Flor.*, 1849.

† The chapel, with its decorations as here described, is still in existence.

‡ On his tomb, in the crypt of San Lorenzo, is the following inscription, the date being that of the period when the brothers Giuliano and Benedetto da Maiano, obtained possession of the burial-place :—

'Juliano et Benedicto Leonardi FF. de Majano et suorum, MCCCCLXX.'

was executed;* a work remarkable rather for the labour bestowed on its execution than for beauty of design. Another master in tarsia was Geri of Arezzo, who decorated the choir and pulpit of Sant' Agostino in Arezzo, with these same works, figures, and ornaments, in perspective namely, executed in wood inlaid. This Geri was a man of fanciful invention, and, among other things, he made an organ, the tubes of which are of wood, and the sound is most perfectly soft and sweet; this may still be seen over the door of the sacristy in the episcopal church of Arezzo, preserved in all its first beauty; a thing worthy of remark, Geri being the first to attempt such a work.† But no one of these artists, nor any other who pursued the same calling, could equal Benedetto by many degrees, wherefore this master well merits to be ever held in esteem, and must be numbered among the best artists of the professions he exercised.

ANDREA VERROCCHIO, PAINTER, SCULPTOR, AND ARCHITECT.

[BORN 1432—DIED 1488.]

THE Florentine, Andrea del Verrocchio, was at once a goldsmith, a master in perspective, a sculptor, a carver in wood, a painter, and a musician; but it is true that he had a somewhat hard and crude manner in sculpture and painting, as one who had acquired those arts by infinite labour and study, rather than from a gift of nature. Had he possessed the facility arising from natural powers to an equal degree with the diligence and industry wherewith he was gifted, and which he bestowed on the arts he exercised, Andrea Verrocchio would have been among the most excellent of masters. But these arts require the union of zealous study with natural qualities in their highest perfection, and where either fails, the artist rarely attains to the first rank in his profession. Yet study will conduct him to a certain eminence, and therefore it is that Andrea, who carried this

* This Intarsia of St. John is no longer to be found.—*Ed. Flor.*, 1846-9.
† The organ here described has perished.—*Ed. Flor.*, 1832-8.

to an extent beyond all other masters, is counted among the distinguished and eminent masters of our arts.*

In his youth Andrea Verrocchio gave considerable attention to science, more especially to geometry. When occupied in goldsmith's work he executed, among many other things, certain brooches or buttons for the copes used in the church of Santa Maria del Fiore in Florence, which are still in that cathedral, with several larger works: among these is a vase surrounded by figures of animals, garlands of flowers, and various fantasies, a work known to all goldsmiths, with another of similar kind, on which there is a dance of children, which is very graceful and beautiful.† These works affording proof of his competence, Andrea was appointed by the Guild of the Merchants to prepare two historical compositions in relief, for the two ends of the altar of San Giovanni; these works are in silver, and when completed acquired him high praise and a very great name.‡

At that time, some of those large figures of the Apostles, in silver, which stand ordinarily on the altar of the Pope's chapel in Rome, were wanting, with other ornaments, also in silver; wherefore, Andrea being sent for, the commission to prepare all that was required in that matter was given to him with great favour, by Pope Sixtus, when the master conducted the whole work to completion, with remarkable judgment and much diligence.§ Meanwhile, Andrea, perceiving that great store was set by the many antique statues and other things of that kind discovered in Rome, seeing too that the Pope commanded the bronze horse‖ to be placed in

* Vasari does not name the master of Andrea del Verrocchio, but Baldinucci declares him to have studied under Donatello. The reader desirous of further details, may find them in Rumohr, *Ital. Forsch.*, vol. ii. p. 302, *et seq.*

† Of these works no authentic account can now be obtained.—*Ed. Flor.*, 1832-8.

‡ These reliefs in silver are preserved with other ornaments of the altar, in the house of the cathedral wardens.—See Richa, *Chiese Fiorentine*, vol. v. p. 31.

§ Bottari informs us that the Apostles, executed by Verrocchio, were stolen towards the middle of the last century, when others were made by Giardoni.

‖ The equestrian statue of Marcus Aurelius, that is to say, afterwards placed on the capitol, by Michael Angelo Buonarotti, at the command of Pope Paul III.—*Bottari*

San Giovanni Laterano, and that even of such fragments as were daily found—to say nothing of entire works—great account was made; observing all this, I say, he resolved to devote his attention to sculpture, and thereupon, abandoning altogether the calling of the goldsmith, he set himself to cast certain small figures in bronze, which were very much commended: taking courage from this, he soon afterwards began to work in marble also.

Now it happened at this time that the wife of Francesco Tornabuoni * died in child-bed, and her husband, who had greatly loved her while living, desired to do her all the honour in his power after her death; he therefore commissioned Andrea to erect a monument to her memory, and the master thereupon represented the lady herself on the stone which covered her tomb, with the birth of her infant, and her departure to another life;† he added three figures, representing three virtues, which were considered very beautiful, being the first work that he had executed in marble.‡

Having then returned to Florence with money, fame, and honour, Andrea Verrocchio was appointed to execute a figure of David in bronze, two braccia and a half high, which, being completed, was placed, to the great credit of the master, on the summit of the staircase, where the chain § formerly was. While Andrea was occupied with the statue just described, he likewise made that figure of Our Lady, in marble, which is over the tomb of Messer Leonardo Bruni, of Arezzo, in the church of Santa Croce; this he executed while still young, for the architect and sculptor, Bernardo Rossellino, who erected the whole work, which is in marble, as we have before said. ‖ The same artist prepared a mezzo-rilievo in marble, of Our Lady with the Child in her arms, a half length, which was formerly in the Medici palace,

* Vasari must here mean Giovan Francesco, son of Filippo Tornabuoni, whose wife, Elizabetta Alamanni, may have died at this period.—*Ed. Flor.*, 1849.

† The bas-relief here described, is now in the Gallery of the Uffizj.

‡ The basso-rilievo placed on the front of the tomb, is also said to be in the Florentine Gallery.

§ This work is likewise in the Uffizj.

‖ Still in its place. Cicognara has engraved this monument.—See *Storia*, &c., serie ii. tav. 23.—See also Gonnelli, *Monumenti Sepolcrali*, tav. 2.

and is now placed, as being a very beautiful thing, over a door in the apartments of the Duchess of Florence.* The same master also executed two heads in metal, one representing Alexander the Great, taken in profile; the other Darius, portrayed after his own fancy; each forming a separate picture by itself, both in mezzo-rilievo, and varied in the crests, armour, and all other particulars. These were both sent to Matthias Corvinus, King of Hungary, by the illustrious Lorenzo de' Medici the elder, with many other things, as will be related in the proper place.

Having by all these works acquired the name of an excellent master, more especially as regarded casting in bronze, wherein he took great delight, Andrea was appointed to execute the monument of Giovanni and Piero, sons of Cosimo de' Medici, the decorations of which are in bronze, and in full relief. The sarcophagus is of porphyry, supported by four bronze consoles, which are decorated with foliage of great beauty, and finished with the most diligent care. This monument stands between the chapel of the sacrament and the sacristy,† nor would it be possible to discover a more perfectly executed work, whether cast or chiselled; on this occasion the master also gave proof of his skill in architecture. Having erected the tomb in question within the embrasure of a window, five braccia in breadth, and about ten high, and placed the sarcophagus on a basement which divides the above-named chapel of the sacrament from the old sacristy; he then, to close the aperture from the tomb to the ceiling, constructed a grating in bronze, of an oviform pattern, representing most naturally a net work of ropes, which he adorned at intervals with festoons and other fanciful embellishments, the whole work evincing great powers of invention, extraordinary judgment, and consummate skill.‡

Donatello had erected a tabernacle for the Council of Six of the Guild of Merchants (that which is now in the oratory of Or San Michele opposite to St. Michael), and there was likewise to have been made a San Tommaso in bronze, laying

* The present place of this work is not known.

† Now the Chapel of the Madonna.

‡ This tomb is engraved by Gonnelli. *Monumenti Sepolcrali della Toscana*, tav. 13

his hand on the wound in the side of Christ: but this work was not proceeded with, because among those who had the charge of that matter, were some who would have it done by Donatello, while others would have Lorenzo Ghiberti, and thus the affair had remained while Donato and Lorenzo were living, but the two statues were finally entrusted to Andrea Verrocchio. Having accordingly made the models and moulds, our artist cast the figures, when they came out so firm, complete, and beautiful, that the casting was considered a most admirable one. Andrea then set himself to polish and finish his work, which he brought to the perfection in which we now see it, and than which nothing better can be found. The incredulity of Thomas, and his too great desire to assure himself of the truth of the fact related to him, are clearly perceived in his countenance, but at the same time the love with which he lays his hand most tenderly on the side of Christ is also manifest. In the figure of the Saviour likewise, as he raises his arm with much freedom of attitude, and opening his vesture, disperses the doubts of his incredulous disciple, there is all that grace and divinity, so to speak, which art can give to the form it represents. The manner in which Andrea has clothed these figures also, in beautiful and well arranged draperies, makes it manifest that he was no less intimately acquainted with his art than were Donato, Lorenzo, and the other masters who had preceded him; wherefore this work well deserved to be placed within a tabernacle made by Donato, and to be held, as it ever has been, in the highest estimation.*

The reputation of Andrea could not now attain to any higher degree in this branch of art, and as he was one of those men who are not satisfied with excellence in one thing, but who desire to possess the same distinction in others also, he turned his attention to painting, and by means of study, produced the cartoon of a combat of undraped figures, very well executed with the pen, to be afterwards painted on the façade of a building.† He prepared the cartoons in like manner for other pictures, historical pieces, &c., and afterwards began to put them into execution, but whatever may

* This group is still in its place.—*Ed. Flor.*, 1832-8.
† Nothing is now known of this cartoon.—*Ibid.*

have been the cause, these works remained unfinished. There are some drawings by this master in our book, which display very great judgment and extraordinary patience; among them are certain female heads, of which the features, expressions, and arrangement of the hair, were constantly imitated, for their exceeding beauty, by Leonardo da Vinci.* We have besides two horses, with the various measurements and the proportions according to which they are to be increased from a smaller to a larger size, all which are correct and free from error. There is also a rilievo in terra-cotta in my possession; this is the head of a horse copied from the antique, and is a singularly beautiful thing. The venerable Don Vincenzio Borghini has likewise drawings in his book, of which we have already spoken.† Among others, there is the design for a sepulchral monument, erected by Andrea, in Venice, for a doge of that republic, with an Adoration of the Magi and a female head, all depicted on paper with the most finished delicacy.

Andrea Verrocchio executed the figure in bronze of a boy strangling a fish,‡ on the fountain of the villa at Careggi, for Lorenzo de' Medici. This the Signor Duke Cosimo has now caused to be placed, as we see, on the fountain in the court of his palace; the boy is a truly admirable figure.§

At a later period, and when the erection of the cupola of Santa Maria del Fiore had been completed, it was resolved, after many discussions, that the copper ball, which, according to the directions left by Filippo Brunelleschi, was to be placed on the summit of that edifice, should be prepared. The order to do this was consequently given to Andrea, who

* Vasari's collection of Drawings is unhappily dispersed. The Italian commentators suggest, that many of those now passing under the name of Leonardo da Vinci may, in fact, be by the hand of Verrocchio.

† The fate of this collection also is unknown.—*Masselli.*

‡ A young dolphin.

§ This admirable work is still in the basin of the fountain: it is impossible to imagine anything more life-like than the expression and action of the boy as he presses the struggling creature, from whose nostrils water is gushing, to his breast. The beauty of this masterly performance (for a more minute description of which than can here be afforded, see Rumohr, *Ital. Forsch.*) has been somewhat injured by the removal, effected some years since in the process of clearing, of the fine *patina* with which time had covered it, a circumstance from which it has now a certain hardness not formerly apparent in the work.

made the ball four braccia high, and fixing it on a disc of proportionate size, he chained and secured it in such a manner that the cross could afterwards be safely erected upon it, which operation being completed, the whole was put up amidst great festivities and with infinite rejoicing of the people. There was without doubt much skill and care required for the execution of this work, and the rather, as it was needful so to contrive that the ball could be entered, as is in fact the case, from below, and also to secure it by various fastenings, in such a manner that storm and wind should not damage the construction.*

Andrea Verrocchio never gave himself rest; he was perpetually occupied either with painting or sculpture, and sometimes changed from one to the other, to the end that he might not weary himself by too long a continuance at one thing, as many do. And although he did not put the cartoons above described in execution, he nevertheless did paint some pictures; among others, one for the nuns of San Domenico, in Florence, a work in which it appeared to him that he had acquitted himself very well; wherefore, no long time after, he painted another in San Salvi, for the monks of Vallombrosa.† The subject of this picture is the Baptism of Christ by St. John, and being assisted in it by Leonardo da Vinci, then a youth and Andrea's disciple, the former painted therein the figure of an angel, which was much superior to the other parts of the picture.‡ Perceiving this, Andrea resolved never again to take pencil in hand, since Leonardo, though still so young, had acquitted himself in that art better than he had done.

Cosimo de' Medici, having at this time many antiquities, brought from Rome, in his possession, had caused an exceedingly beautiful Marsyas, in white marble, fastened to a tree,

* The ball was thrown down by lightning, and one somewhat larger erected in its place; the latter still remains.

† This picture is no longer in the church. There is an engraving of it in the *Etruria Pittrice*, tav. 14, which, though not a good one, yet proves it to have been a work of merit, and its loss is the more to be regretted, as we have so few well-authenticated paintings of this master.

‡ This precious picture is now in the Florentine Academy of the Fine Arts, but is somewhat faded in colour, the figure of the Baptist more particularly.—*Ed. Flor.*, 1832-8.

and on the point of being flayed,* to be placed within the door of his garden or court where it borders on the Via de Ginori. This Lorenzo, his nephew, desired to see accompanied by another Marsyas in *pietra rossa* (the torso and head of which had come into his hands), a work of high antiquity, and much greater beauty than that first mentioned; but the figure being so extensively mutilated, he could not effect his purpose, whereupon he gave the torso and head to Andrea Verrocchio, that this master might restore it, and he completed it so perfectly, adding the legs, thighs, and arms that were wanting to that figure, in pieces of red marble, that Lorenzo was highly satisfied, and caused the statue to be placed in face of the other on the opposite side of the door.† The antique torso of this Marsyas was executed with such minute care and thought, that certain slender white veins in the red stone had been turned to account by the artist, and made to seem like those small nerves discovered in the human form when the skin has been removed, a circumstance that must have given this work a most life-like appearance when in its original perfection.

The Venetians at this time, desiring to do honour to the distinguished valour of Bartolommeo da Bergamo,‡ who had obtained for them many great victories, resolved to raise a monument to his name, hoping thereby to encourage other leaders. Having heard the renown of Andrea, they therefore invited him to Venice, where he was commissioned to execute an equestrian statue of the commander above-named, which was to be placed on the Piazza of SS. Giovanni and Paolo. The master accordingly, having prepared the model, was proceeding to take the necessary measures for casting it in bronze, when, by the favour of certain persons among the Venetian nobles, it was determined that Vellano of Padua should execute the figure of the general, and

* That namely, which had been restored by Donatello, as has been recorded in his life.

† This statue is in the west corridor of the Gallery of the Uffizj, opposite to that above-mentioned. It is to be observed, that the latest Florentine commentators throw doubt on the assertion, that this is the Marsyas restored by Verrocchio, but their dissent from the general opinion respecting it does not appear to be well grounded.

‡ Bartolommeo Colleoni, who entered the service at Venice, as general of her armies, in 1467.—See Cicognara, *Iscrizioni Veneziane*, vol. ii. p. 293

Andrea Verrocchio that of the horse only; but the latter no sooner heard this, than having first broken the head and legs of his mould, he returned in great anger to Florence without saying a word. His departure being told to the Signoria they caused him to understand that he should never dare again to enter Venice, for if he did so they would take off his head. To this menace the master wrote in reply, that he would take care not to return, seeing that when they had once taken off his head, it would be beyond their power to give him another, nor could they ever get as good a one put on the horse, whose head he had broken, as he would have made for it. Notwithstanding this reply, which did not displease those rulers, Andrea was afterwards induced to return to Venice, when his appointments were doubled. He then restored his first model, and cast it in bronze, but did not entirely finish it, for having taken cold, when he had exposed himself to much fatigue and heat in casting the work, he died in Venice after a few days' illness. Nor was this undertaking, which wanted but a little to its completion,* and was placed in its destined position,† the only one he thus left unfinished: there was another also, which he was executing in Pistoja, the tomb of Cardinal Forteguerra namely, adorned with figures of the three Theological Virtues, and that of God the Father above them. This monument was afterwards completed by the Florentine sculptor, Lorenzetto.‡

When Andrea Verrocchio died, he had attained to his fifty-sixth year; his death caused very great sorrow to his friends and disciples, who were not a few, but more particularly to the sculptor Nanni Grosso, a very eccentric person, and peculiar in the exercise of his art, as well as in his life. It is related of this artist, that he would never undertake any work out of his workshop, more particularly for monks or friars, but on condition that the door of the cellar, or whatever place the wine was kept in, should be

* From the will of Verrocchio, cited by Gaye, *Carteggio inedito*, &c., vol. i. pp. 367—369, it would appear that the model only had been completed. The casting was afterwards effected by Alessandro Leopardo, although Andrea had requested that the senate would confide it to his favourite pupil and executor, Lorenzo di Credi.—See Selvatico, *Sulla Architettura*, &c., *Venice*, 1847.

† Where it still remains.

‡ This tomb is still to be seen in Pistoja.

left constantly open, that he might go to drink whenever he pleased, without asking leave from any one. It is also said, that having once returned from the hospital of Santa Maria Nuova, perfectly cured of some illness, I know not what, his reply to his friends when they came to visit and congratulate him was, "I am very ill." "Ill!" they replied, "nay, you are perfectly cured." "And that is precisely wherefore I am ill," rejoined Nanni, "for I am in want of a little fever, that I might remain in the hospital, well attended and at my ease." When this artist was at the point of death, which happened in the hospital aforesaid, they placed a wooden crucifix before him, which was clumsy and ill executed, when he implored them to take it out of his sight and bring him one by Donato, declaring, that if they did not take that one from before him, he should die despairing, so greatly did the sight of ill-executed works in his own art displease him.

Among the disciples of Andrea Verrocchio were Piero Perugino and Leonardo da Vinci, of whom we shall speak in the proper place, as was also the Florentine Francesco di Simone,* by whom there is a marble tomb, with numerous small figures, in the church of San Domenico, in Bologna; the manner of this work is so exactly similar to that of Andrea, that it might be taken for his: the monument was erected for the doctor Messer Alessandro Tartaglia of Imola.† Francesco likewise erected another for Messer Pietro Minerbetti, in the church of San Pancrazio,‡ in Florence; it stands between one of the chapels and the sacristy. Another disciple of Andrea Verrocchio was Agnolo di Polo, who worked in terra-cotta with great skill. The city is full of figures by his hand, and if he had devoted himself zealously to the study of his art he would have produced admirable works. But more than all his other disciples was Lorenzo

* Cicognara considers this sculptor to have been a son of Simone, the brother of Donato.

† Alessandro Tartaglia, Doctor of Laws. The tomb is declared by Cicognara, to be one of the finest works in Bologna.—See *Storia*, &c., serie ii. tav. 28.

‡ Richa, *Chiese Fiorentine*, describes this tomb, and gives the inscription placed on it. But in 1808, the church was despoiled of all its most valuable treasures and monuments, nor can the fate of this work now be ascertained.

di Credi* beloved by his master, whose remains were by him conveyed from Venice, and deposited in the church of Sant' Ambrogio, in the sepulchre of Ser Michele di Cione, where the following words are engraved above the tomb-stone.

"Ser Michaelis de Cionis et suorum."

And near them are the following :—

"Hic ossa jacent Andreæ Verrochii qui
Obiit Venetiis, MCCCCLXXXVIII." †

Andrea took much pleasure in making models of gypsum, from which he might take casts : he made his moulds from a soft stone found in the neighbourhood of Volterra, Siena, and other parts of Italy, which, being burnt in the fire, pounded finely, and kneaded with water, is rendered so soft and smooth, that you may make it into whatever form you please ; but afterwards it becomes so close and hard, that entire figures may be cast in moulds formed of it. Andrea, therefore, adopted the practice of casting in moulds thus prepared, such natural objects as he desired to have continually before his eyes, for the better and more convenient imitation of them in his works—hands, feet, the knee, the arm, the torso, &c. Artists afterwards—but in his time—began to make casts of the heads of those who died, a thing they could by this means do at but little cost ; whence it is that one sees in every house in Florence vast numbers of these likenesses, over the chimneys, doors, windows, and cornices, many of them so well done and so natural that they seem alive ; and from that time forward this custom prevailed, nay, continues to do so, and has been of great value to us, by enabling us to procure the portraits of many, whose figures appear in the historical paintings executed for the palace of Duke Cosimo.‡ We are indeed greatly indebted for this advantage to the skill of Andrea Verrocchio, who was one of the first to put the practice into execution.§

* Whose life follows.

† The precise incription is as follows :—

"S. Michaelis de Cionis et suorum, et Andreæ Verrocchi filii
Dominici Michaelis qui obiit Venetiis MCCCCLXXXVIII."

The *S* at the beginning has been misinterpreted by Baldinucci, as well as Vasari, it does not stand for *Ser*, but for Sepulcrum.—*Bottari.*

‡ See the *Ragionamento Primo, Giornata seconda*, of Vasari.

§ He was not the first, although among the first. The custom of mould-

From this commencement, artists proceeded to execute more perfectly-finished figures for those who required them for the performance of vows, not in Florence only, but in all places wherein men congregate for devotion, and where they offer votive pictures, or, as some call them, *miracoli*, when they have received any particular favour or benefit. For whereas these miracoli were previously made in silver, very small, or, if larger, in coarse pictures only, or made most clumsily in wax, they began in the time of Andrea to make them in a much better manner; wherefore Verrocchio, being the intimate friend of Orsino, a worker in wax, who was considered in Florence to be very skilful in his vocation, undertook to show him how he might render himself eminent. It chanced that an occasion for the display of Orsino's skill soon presented itself, for on the death of Giuliano de' Medici,* and the danger incurred by his brother Lorenzo, who was wounded at the same time, in Santa Maria del Fiore, it was ordained by the friends and relations of Lorenzo that many figures of him should be made and set up in various places, by way of thanksgiving to God for his safety. Then Orsino, among others, with the help of Andrea, made three figures in wax, of the size of life, forming the skeleton in wood, as we have before described, and completing it with split reeds. This frame-work was then covered with waxed cloth, folded and arranged with so much beauty and elegance that nothing better or more true to nature could be seen. The head, hands, and feet were afterwards formed in wax of greater thickness, but hollow within; the features were copied from the life, and the whole was painted in oil with such ornaments and additions of the hair and other things as were required, all which being entirely natural and perfectly well done, no longer appeared to be figures of wax, but living men, as may be seen in each of the three here alluded to. One of these is in the church which belongs to the Nuns of Chiarito, in the Via di San Gallo: it stands before the Crucifix by which

ing heads in the manner here described had prevailed somewhat earlier. In the Uffizj, there is a cast of Fillipo Brunelleschi, taken when Verrocchio could not have been more than fourteen years old.—*Bottari.*

* On the 26th of April, in the year 1478.--See Angelo Poliziano, *De Conjuratione Pactiana.—Masselli.*

miracles are performed, and is clothed in the habiliments worn by Lorenzo when, wounded in the throat and with that part bound up, he appeared at the window of his palace to show himself to the people, who had flocked thither to assure themselves whether he were alive, as they desired, or whether he were dead, to the end that in the latter case they might avenge him. The second figure of Lorenzo is attired in the *lucco*,* which is a dress peculiar to the Florentine citizens, and this is in the church of the Servites, the Nunziata, namely: it stands over the smaller door where the wax lights are sold. The third was sent to Assisi for the Church of Santa Maria degli Angeli,† and was placed before the Madonna of that place, where the same Lorenzo de' Medici, as we have related, had caused the whole road to be paved with bricks all the way from Santa Maria to that gate of Assisi which leads towards San Francesco.‡ He had likewise restored the fountains which Cosimo, his grandfather, had caused to be constructed there. But to return to the waxen images. All those in the Church of the Servites which have a capital O in the base, with the letter R within it and a cross above,§ are by the hand of Orsino, and are all exceedingly beautiful; there are, indeed, very few who have equalled them. This art, although it has maintained its existence to our own times, is nevertheless rather on the decline than otherwise, either because there is less devotion than formerly, or for some other cause.‖

We will now return to Verrocchio. In addition to all that we have already enumerated, this master executed crucifixes in wood, with various works in terra-cotta. In this last he was an excellent artist, as may be seen from the models for the reliefs of the altar of San Giovanni, as also from certain very beautiful figures of children and a bust of St. Jerome,

* A sort of gown or robe.

† These votive figures have all perished.

‡ See the life of Michelozzo Michelozzi, vol. i.

§ The reader will find an interesting collection of the Monograms of painters, engravers, &c., in Bryan's Dictionary, edition of 1849.

‖ The figures in the Servites have also perished. Certain details on this subject may be found in the before-cited MS. of Migliore, in the Magliabecchiana Library, entitled, *Riflessioni al Vasari.*

which is considered most admirable.* By the hand of the same master is the figure of the boy on the clock of the *Mercato Nuovo* (New Market), the arm of which is left free, in a manner which permits the figure to raise it for the purpose of striking the hours with the hammer which it holds in the hand. This was in those times considered a beautiful and fanciful work.†

And here shall be the end of the life of the excellent sculptor Andrea Verrocchio.

At the same time with Andrea, lived Benedetto Buglioni, who received from his wife, one of the family of Andrea della Robbia, the secret of glazing or vitrifying terra-cotta, and who subsequently executed many works of that kind in Florence and other places. Among these may be particularized one in the Church of the Servites, near the Chapel of Santa Barbara — Christ rising from the dead namely; with Angels, which, for a work in terra-cotta, is a tolerably good one. In San Brancazio (Pancrazio) he also executed a Dead Christ for one of the chapels, and above the principal door of the Church of San Piero Maggiore, he placed the figures as we now see them. On the death of Benedetto the secret remained with Santi Buglioni,‡ who is the only person now acquainted with the methods of working in this sort of sculpture.

THE FLORENTINE PAINTER, ANDREA MANTEGNA.

[BORN 1431—DIED 1506.]

THE powerful effect produced on talent by reward, is known to every man who, having laboured conscientiously, has received the due return for his works. He who has ground to hope for honour and reward from the effort he is making, feels no inconvenience, suffers no pain, acknowledges no weariness; he becomes daily more confirmed in power, and his talents attain evermore increased worth and brightness. It is, indeed, true that merit does

* The head of St. Jerome is lost.—*Ed. Flor.*, 1832-8.

† Neither the clock nor the Boy is now in existence.—*Ed. Flor.*, 1846-9.

‡ See the life of Luca della Robbia, vol. i.

not always find those who perceive and estimate its value, as did that of Andrea Mantegna. Born in the neighbourhood of Mantua,* of a very lowly race, and occupied during his childhood in the tending of flocks, he was eventually so exalted by fate and his own abilities that he at length attained the condition of knighthood, as in its due place will be related. When he had nearly reached his full growth, Andrea was taken to the city, where he studied painting under Jacopo† Squarcione, of Padua, who took him into his own house, and, a short time after, perceiving his remarkable abilities, adopted him as his son. This we learn from a letter written in Latin by Messer Girolamo Campagnuola‡ to Messer Lionico Timeo,§ a Greek philosopher; wherein he gives the latter notices respecting certain old painters who had executed works for the Carrara family, of Padua. But as Squarcione knew himself to be not the most distinguished painter in the world,‖ and to the end that Andrea might know more than he did himself, he caused him to work diligently from casts moulded on antique statues, and after pictures on canvas, which he had brought from various places, more particularly from Tuscany and Rome. By these and other methods of the same kind Andrea Mantegna acquired a fair amount of knowledge in his youth: he was also assisted and stimulated in no slight degree by his emulation of Marco Zoppo, of Bologna,¶ Dario,

* The question, whether Mantua, or Padua, was the birth-place of Mantegna, has been much disputed: the Marchese Selvatico of Padua has written at some length on this subject, and gives it in favour of Padua, as do Brandolese, the Abbate Gennari, and others.

† He was called Francesco, not Jacopo.—*Ed. Flor.* 1832-8.

‡ The writer of many Greek and Latin tracts, and as some say, a painter himself.—See Zani, *Enciclopedia Metodica*, vol. v. p. 318. Parma, 1819-22.

§ Tomeo, not Timeo, a native of Albania, living in Venice, but afterwards professor of Greek in Padua. The letter here alluded to is lost.—*Ed. Flor.*, 1832.

‖ If Francesco Squarcione was not the first painter, he was the best teacher of his time, and was called the father of painters, for his skill in forming pupils, of whom 137 are attributed to his care.—*Masselli.*

¶ A disciple of Lippo Dalmasio, according to Lanzi, and called by some writers, the head of the Bolognese School. For further details respecting this master, see Malvasia, *Felsina Pittrice.* Edition, 1841.

of Treviso,* and Niccolò Pizzolo,† of Padua, all disciples of his adoptive father and master. Mantegna was not more than seventeen years old when he painted the picture for the High Altar in the Church of Santa Sofia, in Padua, a work which might be taken for that of an old experienced master rather than that of a youth, and Squarcione, who was then commissioned to paint the Chapel of San Christofano (one of those in the Church of the "Eremite Brothers" of Sant' Agostino, in Padua), gave this work to the above-named Niccolò Pizzolo and to Andrea. For his part, Niccolò painted a figure of God the Father enthroned in majesty between the Doctors of the Church, and this part of the work was considered to be no less meritorious than that executed by Andrea. There is, indeed, no doubt that Niccolò, who produced very little, but all whose works are very good, would have been an excellent master had he delighted in painting as he did in martial exercises: in that case he might besides have lived much longer than he did; but having constantly arms in his hands, and making many enemies, he was one day attacked as he returned from his work and treacherously slain.‡ He left no other production, that I am acquainted with, but a second figure of God the Father, which is in the Chapel of Urbano Prefetto.§

Andrea Mantegna was then left alone to complete the chapel, and he painted there the figures of the four Evangelists, which are considered very beautiful.‖ These and other works caused great expectations to be awakened respecting the future excellence of their author, and hopes

* See Lanzi, *History of Painting*, vol. ii. p. 116.

† According to some authorities, the most able of Mantegna's competitors.

‡ The work of Pizzolo is behind the altar of the chapel, it is an Assumption of the Virgin, who is surrounded by numerous angels. Beneath are the apostles, and above is the figure of God the Father, also surrounded by angels. This painting has been engraved by Francesco Novelli, after the design of Luca Brida; it was intended for the *Padova Pittrice*, a work promised for many years by the late Abate Francesconi, but which never appeared.

§ Of the *Prefetto Urbano*, the chapel of the city, or Urban Prefect, that is to say, a slight error of the copyist, for which the verbal critics of our author fall on him with little mercy.

‖ They are on the ceiling.

were then conceived that he would in time attain the eminence to which he afterwards did, in fact, rise. Measures were therefore adopted by the Venetian painter, Jacopo Bellini, father of Gentile and Giovanni, and rival of Squarcione, to the end that Andrea might take his daughter and the sister of Gentile for his wife.* But when this was told to Squarcione he was so much displeased with Andrea that they were ever afterwards enemies: and whereas Squarcione had previously much extolled the works of Andrea, he from that time always publicly censured them with violence equal to his former warmth. He found fault more especially with those in the above-named Chapel of San Cristofano, affirming that they had nothing good in them because Andrea had therein copied from antique marbles, from which no man can perfectly acquire the art of painting, seeing that stone must ever retain somewhat of the rigidity of its nature, and never displays that tender softness proper to flesh and natural forms, which are pliant and exhibit various movements. He added that Andrea would have done much better with those figures if he had given them the tint of marble and not all those colours: they would then have been nearer to perfection, since they had no resemblance to the life, but were rather imitations of ancient statues in marble, and so forth. Andrea was deeply wounded by these disparaging remarks, but they were nevertheless, of great service to him in some respects; for, knowing that there was much truth in what Squarcione said, he began to draw from the life, and soon obtained so much advantage from the practice, that in a painting which still remained to be executed in the Chapel of San Cristofano, he proved himself no less capable of reproducing and extracting the best parts from living and natural objects than from those formed by art† But notwithstanding this, Andrea

* We learn from the will of Mantegna, that this lady, Niccolosa Bellini, died before him, since he commands the continuation of a yearly mass for her soul to be celebrated in the chapel of Sant' Andrea of Mantua, which he had himself founded.

† These works are becoming constantly more and more injured by the humidity of the walls. The Commune of Padua has consequently permitted the able artist, Signor Gazzotto, to take a copy the size of the [illegible], which he is now executing with fidelity and judgment.—*Editor.*, 1849.

was always of opinion that good antique statues were more perfect and displayed more beauty in the different parts than is exhibited by nature, which rarely assembles and unites every beauty in one single form, wherefore it becomes necessary to take one part from one and another part from another. He thought, moreover, that the muscles, veins, nerves, and other minute particulars were more distinctly marked and more clearly defined in statues than in nature, wherein the tenderness and softness of the flesh, concealing and covering a certain sharpness of outline, thus causes them to be less apparent. There is, without doubt, an exception, in the case of old and much attenuated forms, but these are avoided by artists from respect to other considerations. That Andrea was firmly wedded to his opinion is, indeed, obvious from his works, the manner of which is certainly somewhat hard, and not unfrequently recalls the idea of stone rather than of living flesh. But, be this as it may, in the last of the paintings above described he gave infinite satisfaction; and, among other figures, he there delineated that of Squarcione himself, a large corpulent man, having a spear in one hand and a sword in the other.* In the same work he portrayed the Florentine Noferi, son of Messer Palla Strozzi, with Messer Girolamo della Valle, an eminent physician; Messer Bonifazio Fuzimeliga,† doctor of laws; Niccolò, goldsmith to Pope Innocent VIII., and Baldassane, da Leccio, all of whom were his intimate friends. These figures Mantegna clothed in glittering armour, shining and polished precisely as armour is in reality, and this picture is certainly in a very fine manner. The cavalier Messer Bonramino,‡ is also among the portraits in this work, as is, moreover, a certain Hungarian Bishop, a man altogether witless, who went rambling about Rome all day, and at night would go to sleep in the stable with the beasts. In the same chapel Andrea likewise depicted Marsilio Pazzo in the figure of the executioner, who cuts off the head of

* The picture in question is that of the Martyrdom of St. Christopher. Squarcione (the figure of a soldier clothed in green) stands near the saint.

† This name is without doubt, Frigimelica: a distinguished family of that name became extinct in Padua during the last century.—*Salvatico.*

‡ Here also there is most probably an error in the name, which should be Borromeo.—*Ibid.*

San Jacopo, together with a likeness of himself.* The excellence of this work, in fine, obtained a very high reputation for 'ts author.

While Andrea was occupied with the paintings of the Chapel of San Cristofano, he also executed a picture which was placed on the Altar of San Luca, in the Church of Santa Justina,† and he afterwards painted the Arch over the door of Sant' Antonino, in fresco, a work to which he affixed his name.

In Verona he painted the altar-piece of San Cristofano and that of Sant' Antonio,‡ with certain figures on one side of the Piazza della Paglia. In Santa Maria in Organo, Andrea Mantegna painted the picture of the high altar for the monks of Monte Oliveto, an exceedingly beautiful thing; and in like manner he executed that for the altar of San Zeno.§ Among other works performed by Andrea during his stay in Verona, were many which he sent into different places: one of these, obtained by an abbot of the abbey of Fiesole, his friend and relation, was a half-length figure of Our Lady with the Child in her arms, and heads of angels singing, which are painted with infinite grace: this picture is now in the library of the abbey, and has always been considered an extraordinary work.‖ At the time when he was living in Mantua, Andrea had been frequently employed by the Marquis Ludovico Gonzaga, who always favoured him and esteemed his talents very highly. That noble caused him therefore to paint, among other works, a small picture for the chapel in the castle of Mantua;¶ the figures in this work are not very large, but are exceedingly beautiful. In the same painting are various forms, which, as seen from below, are

* Supposed to be the young soldier with a spear in his hand, who stands close to St. Christopher in the Martyrdom.—Moschini, *Guida di Padova.*

† Now at Milan, in the Brera.

‡ The fate of these works cannot be ascertained.

§ Taken to France with many other valuable works in 1797, and when restored to the city in 1814, was found to have been deprived of three out of six of the original compartments.

‖ This picture is not to be found.

¶ The place here indicated by Vasari, is that vast chamber of the Castle which Ridolfi calls *La Camera degli sposi.* The frescoes have suffered great injury from various causes, but some parts of them are still in tolerable preservation.

foreshortened in a manner that has been much extolled; and although the draperies are somewhat hard, and the work has a certain dryness of manner, the whole is nevertheless seen to be executed with much art and great care. For the same marquis, Andrea painted the Triumph of Cæsar, in a hall of the palace of San Sebastiano, in Mantua. This is the best work ever executed by his hand.* Here are seen in most admirable arrangement the rich and beautiful triumphal car,† with the figure, who is vituperating the triumphant hero ;‡ as also the kindred,§ the perfumes, the incense-bearers, the booty, and treasures seized by the soldiers, the well-ordered phalanx, the elephants, the spoils of art, the victories, cities, and fortresses, exhibited in admirably counterfeited forms, on huge cars, the numerous trophies borne aloft on spears, an infinite variety of helmets, corslets, and arms of all kinds, with ornaments, vases, and rich vessels innumerable. Among the multitude of spectators, there is a woman who holds a child by the hand, the boy has got a thorn in his foot, and this he shows weeping to his mother, with much grace and in a very natural manner.‖

This master, as I may have remarked elsewhere, has displayed much judgment and forethought in this work, for the plane on which the figures stand being higher than the point of sight, he therefore placed the feet of the foremost on the first line of the plane, causing the others to recede gradually,

* The paintings composing this work, are now, as our readers will remember, at Hampton Court; they were sold, as is said, under Cromwell, for £1000, but were afterwards recovered by the crown.—See Walpole, *Anecdotes of Painting*. See also Passavant and Waagen.

† Gethe quarrels with Vasari for commencing his description of this triumph at the wrong end, but admits that he speaks of it as one might who had the picture before his eyes.

‡ This is thought by certain commentators to be the figure bearing the banner with the motto, *Veni, vidi, vici*. And writers dispute as to whether he meant to reprove the arrogance, or flatter the vanity of Cæsar. Vasari, it may be well to observe, does not himself indicate this figure as "colui che vituperа il trionfante."

§ Of the hero, that is to say. This part of the work is believed by some writers to be among those engraved by Mantegna himself (see Bartsch, *Peintre Graveur*, No. 11), but is not to be found in what we possess of the "triumph."

‖ Certain critics affirm Vasari to be mistaken in the attitude of this child, whom they declare to be merely "desiring to be carried by his mother."

so that their feet and legs are lost to view in the exact proportions required; and in like manner with the spoils, vases, and other accessaries and ornaments, of which he permits only the lower part to be seen, the upper part being lost to view, as the rules of perspective demand,—a precaution observed with equal care by Andrea degl' Impiccati* in the Last Supper, which he painted in the refectory of Santa Maria Nuova. We perceive, then, that these excellent masters carefully enquired into the various properties of natural objects, and imitated the life with studious care. As to this work of Mantegna, to say all in one word, it could not possibly be superior or more perfectly executed, wherefore if the marquis esteemed our artist before, he valued and honoured him much more highly ever after. But what is more, Andrea so increased his reputation thereby, that Pope Innocent VIII., having finished the building of the Belvidere, and having been informed respecting the excellence of this master in painting, hearing also of the other good qualities with which he was admirably endowed, sent for him, as he did for many other artists, to the end that he might adorn the fabric with his paintings.

Repairing to Rome, therefore, Andrea Mantegna went much favoured and highly recommended by the marquis, who, to do him the more honour made him a knight. He was very amicably received by the pontiff, by whom he was immediately commissioned to decorate a small chapel which is in the palace. This he accomplished with so much care and goodwill, that the walls and ceiling, minutely and elaborately adorned as they are, would rather seem to be painted in miniature, than decorated in fresco.† The largest figures of this work, like all the rest in fresco, are those above the altar, where the master has depicted the Baptism of Christ by St. John: around the principal figures are numbers of

* See the life of Andrea dal Castagno, *ante*, p. 104, *note*.

† These paintings were destroyed when Pope Pius VI. enlarged the gallery of the Vatican by the addition of the *Nuovo Braccio*, that Pontiff commanding the chapel to be demolished in spite of all the efforts made to deter him from so barbarous an act.—See Platner and Bunsen, *Beschreibung der Stadt Rom.* Vasi, *Itinerario di Roma*, vol. ii. p. 518, affirms that there are still paintings on a ceiling of one of the rooms in the Borgia apartments, ascribed to Mantegna.

people who, divesting themselves of their clothing, show their intention to be baptized. Among others, there is one who is attempting to draw off his stocking, but the dampness of the skin from the heat of his person, causing it to cling to the leg, he has turned it over, laying his foot over the other leg, and drawing off the stocking with such labour and difficulty, that both are clearly apparent in his countenance—a curious conceit which at the time awakened admiration in all who saw it. We are told that the pope, occupied with his numerous avocations, neglected to give money to Mantegna so often as he could have desired it.* The artist, therefore, having to paint certain Virtues in *terretta* among the figures of his work, represented that of Discretion with the rest; and the Pope, going one day to see the work, inquired of Andrea what that figure might be. To which Mantegna, replied, "That is Discretion." Whereupon the pontiff rejoined: "If thou wouldest have her to be well accompanied, set Patience beside her." The painter understood what his holiness intended to convey, and never afterwards uttered a word; but when the work was finished, the Pope dismissed him with much favour, and sent him back to the duke with honourable rewards.

While Andrea worked in Rome, he painted, besides the chapel above named, a small picture of Our Lady with the Child sleeping† in her arms. The landscape is a mountainous country with caverns, wherein are stone-cutters preparing stone for various kinds of work; all which is so elaborately depicted, and finished with so much patience, that one finds it difficult to conceive how so much can be effected by the point of a pencil. This picture is now in the possession of the most illustrious Signor Don Francesco Medici. prince of Florence, by whom it is accounted among his most valued rarities.‡ Among the drawings in my book, is one

* In a letter written from Rome to the Marchese Francesco, and dated June 31, 1489, Mantegna complains of this circumstance, and declares that it would have been better for him to have remained at home: and in a second to the same person, under date of May 15, in the same year, he reiterates this complaint.—See *Lettre Pittoriche*, tom. viii.

† The Child is not sleeping, its eyes are open, and turned towards the Mother.—*Ed. Flor.*, 1832-8.

‡ Still in good preservation in the Gallery of the Uffizj.—*Masselli.*

in chiaro-scuro, on a half sheet (royal folio), by the hand of Mantegna: the subject, a Judith placing the head of Holofernes in a wallet held by a black slave. The manner of the chiaro-scuro there adopted is one no longer used, the artist having left the white paper to serve for the lights, and this is done with so much delicacy, that the separate hairs and other minutiæ are as clearly distinguishable as they could have been, if ever so carefully executed with the pencil; insomuch that one might in a certain sense rather call this a painting than a drawing.*

Andrea Mantegna found great pleasure, as did also Pollaiuolo, in engraving on copper; and, among other things, he engraved his Triumphs—a work of which much account was then made, because better engravings had not then been seen.† One of the last works executed by this artist, was a picture painted at Santa Maria della Vittoria, a church built after the design and under the direction of Andrea, for the Marchese Francesco, in acknowledgment of the victory obtained by the latter on the river Taro, when he was captain-general of the Venetians against the French. In this picture, which was placed on the high altar, is the Virgin with the Child, seated on a pedestal, and at her feet are St. Michael the archangel, St. Anna, and Joachim; they are recommending the marquis—who is portrayed from the life so admirably well, that he seems alive—to the protection of Our Lady, who extends her hand towards him.‡ And this work, as it then pleased every one, and still continues to please all who behold it, so it satisfied the marquis himself so entirely, that he rewarded the skill and labour of Andrea most liberally, and the artist being well recompensed by princes for

* This precious drawing makes part of the collection in the Uffizj.—*Masselli.*

† See Ottley, *History of Engraving*, &c., for numerous details respecting the engravings of Mantegna. See also Zani, *Materiali per servire alla storia dell' intaglio*; and Bartsch, *Le Peintre Graveur.*

‡ This admirable picture was carried off by the French in 1797, and is still at Paris (in the Louvre). An engraving will be found in Count Pompeo Litta's *Familie celebri d'Italia*, under the name *Gonzaga*, part iv. The Saints behind and around the Virgin are not precisely as given by Vasari, they are SS. Michael, Andrew, Maurice and Longinus, patron saints of Mantua. St. John, as a child, stands by the Virgin. The Marquis is accompanied by his wife Isabella d'Este, and on the pedestal is the Fall of Man. —See *Lanzi*, vol. ii. p. 326.

all his works, was enabled honourably to maintain his condition of a cavalier to the end of his days.

One of the competitors of Andrea was Lorenzo da Lendinara, who was considered by the people of Padua to be an excellent painter, and executed various works in terra-cotta also, for the church of Sant' Antonio in that city.* There were besides, some others who flourished at the same time but of no great eminence. With Dario da Treviso and Marco Zoppo, of Bologna, Andrea Mantegna constantly maintained the most friendly relations, having been brought up with them under the discipline of Squarcione. For the Friars Minors, this Marco painted a Loggia in Padua, which serves them for a chapter-house;† and in Pesaro he painted a picture which is now in the new church of San Giovanni Evangelista,‡ with a portrait of Guido Baldo da Montefeltro, who was at that time captain-general of the Florentines. The Ferrarese painter, Stefano, was also a friend of Mantegna; the works of this artist are few, but all tolerably good. The ornaments of the Sarcophagus of Sant' Antonio, in Padua, are by his hand; and he likewise painted a Madonna, which is called the Virgin of the Pillar.§

But to return to Andrea; this master built and adorned

* Lorenzo Canozo da Lendinara, with his brother Cristoforo, produced admirable Intarsiatura, some of which are happily still in the Sacristy of Sant' Antonio in Padua; but others, unfortunately, perished in 1747.—See Brandolese, *Pitture di Padova*, &c., pp. 31, 269. In the Cathedral of Lucca, are other specimens of Intarsia by the same masters; but their finest work of this kind is on the seats around the choir of the cathedral of Modena. —See Morelli, *Anonimo*. See also Tiraboschi, *Biblioteca Modenese*, tom. vi. p. 455, *et seq.*

† The Marchese Selvatico declares Vasari to have "fallen into a gross error in this assertion, the chapter-house of the Friars Minors having been painted partly by Giotto, and partly by able followers of that school." He adds that these frescoes were whitened over many years since, but some portions of them had with great pains and labour been freed from the whitewash, when "who could have imagined it?" he asks, in well-founded amaze, "those Friars who are mad for the *candido*; on their walls," that is to say, "took the whitening brush and covered them over again!"

‡ The picture of Marco Zoppo was sold, "Ah, wretched that we are," says the grieving Italian, and sent to Berlin, where it still remains.

§ Still in existence, but sometimes attributed to Fra Filippo.—See Brandolese, *ut supra*. According to Buruffaldi, the family name of the Stefano here mentioned was Falzagalloni.—See *Vite dei Pittori Ferraresi*. Ferrara, 1844, tom. i. p. 155.

with paintings a most beautiful house in Mantua for his own use: this he enjoyed while he lived.* He departed to a better life in the year 1517, and was buried with honourable obsequies in Sant'Andrea; on his tomb,† over which is his likeness in bronze, was placed the following epitaph:—

"*Esse harem hunc novis, si non præponis Apelli*
Æneа Mantineæ qui simulacra vides."

Andrea Mantegna was so kindly in all his actions, and in every way so estimable, that his memory must ever be held in cordial respect, not only in his own country, but through the whole world; he therefore well merited, no less for the purity of his life and gentle courtesy of his manners, than for the excellence of his paintings, the distinction of being celebrated by Ariosto, who, in the commencement of his xxxiii canto, enumerates him among the most illustrious painters of his time, as thus:

"*Leonardo, Andrea Mantegna, Gian Bellino.*"

This master taught a much improved method of executing the foreshortening of figures from below upwards, which was, without doubt, a remarkable and difficult invention.‡ He also took great pleasure, as we have related before, in the reproduction of figures by engraving on copper, which is indeed a truly valuable acquisition to art; for by this means not only has the whole world obtained the power of seeing many of his works, as, for example, the Bacchanalia, the Battle of Marine Monsters, the Deposition from the Cross, the Sepulture of Christ, and his Resurrection, with Longinus and Sant'Andrea, all engraved by Mantegna himself, but in like manner every one is now enabled to judge of the manner of all the masters who have ever lived.

* The later Italian commentators insist on making us believe their less encouraging declaration, that Mantegna passed the latter part of his life, not in the ease described by Vasari, but in grinding poverty; they further maintain, that he was not able to continue in the house he had built.

† The date of Mantegna's death is well-authenticated. He died in 1506. The date, 1516, is placed over the bust which surmounts his tomb, but is not the date of the master's death.

‡ See Ottley, *Italian Schools of Design*, p. 16. One of the most remarkable instances of the pleasure taken by Mantegna in contending with the difficulties of foreshortening is said to be that of the Dead Christ at Milan (in the Brera). There are four paintings by this master at Hampton Court, besides the Triumph of Cæsar: and in the Pembroke Gallery is that of Judith and Holofernes, described in the text, see p. 271

THE FLORENTINE PAINTER, FILIPPO* LIPPI.

[BORN 1460.—DIED 1505.]

THERE lived at the same time† in Florence a painter of very fine genius and admirable powers of invention. Filippo namely, son of Fra Filippo del Carmine, who, following the steps of his deceased father in the art of painting, was brought up and instructed, being still a youth at his father's death, by Sandro Botticello, although the father on perceiving his death approaching, had given him in charge to Fra Diamante, his most intimate friend, nay, almost brother. Filippo was endowed with much originality; he displayed the most copious invention in his paintings, and the ornaments he added were so new, so fanciful, and so richly varied, that he must be considered the first who taught the moderns the new method of giving variety to the habiliments, and who first embellished his figures by adorning them with vestments after the antique.‡ Filippo was also the first who employed the grotesque masks, executed in the manner of the ancients, and which he used as decorations in friezes or frame-works, *in terretta*, and coloured, displaying more correct drawing and a more finished grace than any of the masters who preceded him had done. It was indeed a wonderful thing to see the extraordinary fancies exhibited in painting by this artist; but what is more, Filippo never executed any work whatever wherein he did not avail himself of Roman antiquities, which he studied with unwearied diligence. Helmets, for example, banners, trophies, vases, buskins, ornaments of the Temples, head-dresses of various kinds, draperies of different sorts, mantles, armour, the toga, swords, scimitars, and other matters of similar kind, so varied and beautiful, that those who follow are under great and perpetual obligation to Filippo for the rich embellishment which he has thus added to this department of art.§

* More frequently called Filippino, as he sometimes subscribes himself, to distinguish his works from those of Fra Filippo, his father.

† The time of Mantegna that is.

‡ The Florentine commentators remark, that Vasari would have expressed himself more accurately, had he said, "among the first;" Squarcione and Mantegna having preceded Filippino in the adoption of vestments after the antique.

§ Benvenuto Cellini relates, in his Autobiography, that he had seen

While yet in his first youth, this master completed the Chapel of the Brancacci, in the church of the Carmine, at Florence, which had been commenced by Masolino, and continued but not entirely finished by Masaccio,* who was also interrupted in his labours by death. It was thus from the hand of Filippo that the work received its ultimate perfection, that master completing what remained to be accomplished of an unfinished picture, representing SS. Pietro and Paolo, who restore the nephew of the emperor from the dead. In the figure of the undraped youth, Filippo portrayed the features of the painter Francesco Granacci, then very young; he also depicted that of the Cavalier, Messer Tommaso Soderini, in this work, with those of Piero Guicciardini, father of Messer Francesco, who has written the *Storie;* of Piero del Pugliese, of the poet Luigi Pucci, of Antonio Pollaiuolo, and finally of himself, as a youth, which he then was; the last-mentioned portrait he never painted again in all the rest of his life, for which cause it has not been possible to procure a likeness of him at a more advanced age.† In the story following this, Filippo painted the portrait of his master, Sandro Botticello, with many other friends and distinguished men; among these was the broker, Raggio, a man of singular talent and very witty, the same who executed the whole Inferno of Dante, in relief, on a shell, with all the "circles" and divisions of its dark caverns, and, finally, its lowest deep; all the figures, and every other minutia, are measured in their exact proportions, and all as they had been most ingeniously imagined and described by that great poet, which was at the time considered an admirable performance. Filippo afterwards painted a picture in tempera for the chapel of Francesco del Pugliese at Campora, a place belonging to the monks of the abbey, outside the gate of Florence. The subject of this work is San Bernardo, who is in a wood writing, and to whom our Lady appears, surrounded by Angels; it has been much admired for the various accessories introduced by the painter; as, for

many books in the possession of a son of Filippino, filled with drawings of the Roman antiquities, which the latter had taken from the originals.

* See the lives of Masolino and Masaccio respectively, vol. i.

† The portraits of Antonio Pollaiuolo and Filippo are not in the picture here named, but in that of St. Peter condemned to death.

example, the rocks, trees, and shrubs, the books, and similar things; there is besides the portrait of the above-named Francesco, so truly natural, that it wants nothing but the power of speech to be alive. This picture was removed from its place during the siege, and was deposited for safety in the abbey of Florence.* In the church of San Spirito in the same city, Filippino painted a picture for Tanai de' Nerli,† the subject is the Virgin, with San Martino, San Niccolo, and Santa Caterina; he executed another in the church of San Brancazio (Pancrazio), for the chapel of the Rucellai family,‡ with a Crucifix, and two figures on a gold ground for the church of San Raffaello.§ In the church of San Francesco, situate without the gate of San Miniato, there is a picture by Filippino in front of the Sacristy; it represents the Almighty Father with children around him;‖ and at the Palco, a house of the barefooted monks outside the city of Prato,¶ there is also a picture by this master. In the same place there is a small painting by Filippo, which has been greatly extolled; it is in the audience-chamber of the prior, and represents Our Lady, with San Stefano and San Giovanni Batista.** This master likewise painted a Tabernacle in fresco at the corner of the Mercatale (also in Prato), opposite to the convent of Santa Margherita, and near some houses belonging to the nuns. In this work there is an exceedingly beautiful figure of the Virgin, in the midst of a choir of

* It is now in the church, over the altar of the first chapel to the right of the entrance.—*Ed. Flor.*, 1832.

† Still in the same chapel.—*Ibid.*

‡ On the suppression of the church, this picture, a Madonna, with the Divine Child, and SS. Jerome and Dominick, was removed to the Rucellai Palace.—*Ibid.*

§ This church, properly San Ruffelo, was suppressed, and the fate of the picture is not known; but there is one in the Berlin Gallery, ascribed to Filippino, which has the Crucifix and figures on a gold ground, as here described.

‖ The fate of this picture cannot now be ascertained.

¶ Masselli informs us that this picture was sold in 1785; and he further says that it was in the Gallery of Munich at the time when he wrote (1838). From the catalogue of that Gallery it would seem to be a figure of the Saviour appearing to the Virgin after his crucifixion. In the predella is the Dead Christ, supported by an Angel with four Saints, SS. Francesco, Domenico, Agostino, and Celestino, namely.

** A painting by Filippino is still in the Town Hall of Prato, but the figure of San Sebastian is not one of those portrayed in it.

seraphim, the whole group is surrounded by a brilliant light; and among other peculiarities of this picture may be remarked the art and judgment displayed in the Dragon, which is beneath the feet of Santa Margareta, a monster of aspect so horribly strange and loathsome, that one sees clearly the abode of venom, fire, and death in that frightful figure.* The whole of the work is, moreover, remarkable for the freshness and animation of the colouring, qualities for which it merits the highest praise.†

Filippino also executed paintings in Lucca; among these is a picture for one of the chapels in the church of San Ponziano, belonging to the monks of Monte Oliveto.‡ In the centre of this chapel there is also a very beautiful relief by the hand of that most excellent sculptor, Andrea Sansovino; it is within a recess, and exhibits the figure of Sant' Antonio.

* "Maiden Mergrete tho' [then]
Loked her beside,
And sees a loathly dragon
Out of an hirn [corner] glide,
His eyen were ful griesly,
His mouth opened wide,
And Margrete might no where flee.
There she must abide.

"Maiden Margrete
Stood still as any stone,
And that loathly worm,
To her-ward gan gone,
Took her in his foul mouth,
And swallowed her flesh and bone.
Annon he brast—
Damage hath she none!
Maiden Mergrete,
Upon the dragon stood;
Blythe was her harte
And joyful was her mood."—

Auchinleck MSS. as quoted by Mrs. Jameson.—See *Poetry of Sacred and Legendary Art*, vol. ii. p. 130, *et seq.*

† This fresco is still in existence, but has been much injured, and more by the barbarous treatment it has received than by time. The dress of the Virgin in particular having been scraped away for the purpose of abstracting the ultra-marine with which it was painted.

‡ The church has been suppressed, but we gather from the guides compiled by Trenta and San Quintino, that this picture was not to be found in the building even at the time of its suppression.

Being invited to Hungary by King Matthias, Filippo declined to go thither, but painted two very beautiful pictures in Florence for that monarch, which were sent to him, and in one of which was the portrait of Matthias, as he appears on the medals. Filippo likewise sent various works to Genoa,* and for the church of San Domenico, in Bologna, he painted a picture of San Sebastiano, which is worthy of the utmost praise; it is on the left of the chapel of the high altar.† For Tanai de' Nerli, Filippo painted a second picture in the church of San Salvadore, near Florence, and for his friend Piero del Pugliese he executed a story in small figures, finished with so much art and care, that on being requested by another citizen to paint a similar one for him, the master refused to attempt it, declaring that it was impossible for him to produce such another.‡

After completing these works, Filippo undertook an important one in Rome for the Neapolitan Cardinal, Olivieri Caraffa, being entreated thereto by Lorenzo de' Medici the elder, who was a friend of the cardinal's. On his way to Rome for this purpose, Filippo passed through Spoleto at the request of the same Lorenzo, to make arrangements for the construction of a marble tomb for his father, Fra Filippo, which Lorenzo had determined to erect at his own cost, since he could not obtain from the people of Spoleto the remains of Fra Filippo, to deposit them in Florence as he had desired. Filippino prepared a design accordingly in a very good manner; and, after that design, Lorenzo caused the monument to be richly and handsomely constructed, as we have already

* In the church of San Teodoro in Genoa, is an admirable and well preserved picture by this master; it represents St. Sebastian between St. John the Baptist and St. Francis. In a lunette above these figures is the Virgin with the Child, and with an Angel on each side. This work bears the inscription, *Philippinus Florentinus faciebat.*—*Förster.*

† This picture is still in San Domenico, and represents the Marriage of St. Catharine, with St. Paul, St. Sebastian, and other Saints. It bears the following inscription: *Opus Filippini Flor. Pict.*, A. S., MCCCCCI.—Bianconi, *Guida di Bologna.*

‡ Of the pictures here mentioned as painted for Tanai de' Nerli, and Piero del Pugliese, no authentic account can be obtained. There are two in the Pitti Palace. One, a round picture with the Madonna and Angels; the other, the Death of Lucretia (figures very small), but though both are by Filippino, we will not affirm that these are the works here alluded to by Vasari.—*Masselli.*

related.* Arrived in Rome, Filippo painted a Chapel for the above-named Cardinal Caraffa, in the church of the Minerva; he there depicted events from the Life of St. Thomas Aquinas, with certain poetical compositions, all of which were ingeniously invented by himself, to whom Nature was at all times propitious in such matters.† Here, then, we find Faith, by whom Infidelity, with all heretics and sceptics, has been made prisoner. Despair is, in like manner, seen to be vanquished by Hope, and other Virtues also subjugate the Vices which are their opposite. In another compartment St. Thomas is seated in the Professor's chair, defending the Church against a School of heretics, and beneath his feet lie conquered Sabellius, Arian, Averroes, and others; the draperies of all these figures are exceedingly graceful and appropriate. In our book of drawings we have the whole of the story above described, by Filippo himself, with several others by the same hand, all so ably executed that they could not be improved. There is besides in this chapel the delineation of that event in the life of St. Thomas, when the saint being in prayer, was addressed by the crucifix, which said to him, —*Bene scripsisti di me Thoma.* A companion of St. Thomas, hearing the Crucifix thus speaking, stands utterly confounded and almost beside himself. On the altar-piece is the Virgin receiving the Annunciation from the Angel Gabriel,‡ and on the principal wall is the Assumption of our Lady, with the twelve Apostles round her tomb. The whole work was and is considered extremely fine, and for a painting in fresco is admirably executed. The above-named Olivieri Caraffa, Cardinal and Bishop of Ostia, is portrayed in it from the

* See the life of Fra Filippo, *ante*, p. 86.

† The frescoes of this chapel, with the exception of the lunette to the right, which is tolerably well preserved, have suffered much, both from time and restoration.—*Bottari.* 1759. The Disputation of St. Thomas has been engraved in the *Ape Italiana delle belle Arti*, vol. iii. tav. x.; and by Rosini, *Storia*, &c., tav. lxviii.

‡ The Angel Gabriel may in this instance be considered as announcing the death of the Virgin rather than the birth of the Saviour. This will be determined by the symbol borne in his hand. If that be the lily, it is an Annunciation, commonly so called; if a palm-branch alone, or one crowned with stars, we may consider it the announcement of Death. The painting is still in existence, but the present writer has no immediate opportunity of referring to it, nor is she acquainted with any engraving of this work, though such may and probably does exist.

life, and that prelate was deposited in the chapel on his death, in the year 1511,* but was afterwards taken to Naples, and interred in the Episcopal chapel.

Having returned to Florence, Filippo undertook to paint, at his leisure, the chapel belonging to Filippo Strozzi the elder, in the church of Santa Maria Novella, but having completed the ceiling he was obliged to return to Rome; here, for the same cardinal Caraffa, he constructed a Tomb with ornaments of stucco, as also certain figures in the recess of a small chapel beside that above described, in the church of the Minerva, with other figures, some of which were, in part, executed by Filippo's disciple, Raffaellino del Garbo.† The chapel of the tomb was estimated by Maestro Lanzilago, of Padua, and by the Roman, Antonio called Antoniasso, two of the best painters then in Rome, at two thousand gold ducats, exclusive of the cost of ultra-marine and the expenses of the master's assistants. When Filippo, therefore, had received this sum he returned to Florence, where he completed the before-mentioned chapel of the Strozzi, with so much judgment and such admirable design, that the work awakens astonishment in all who behold it, and not for those qualities only, but also for the novelty and variety of the many fanciful objects depicted in it; among these may be enumerated men in armour, temples, vases, helmets, with their crests, and other arms, trophies, banners, spears, draperies of various kinds, buskins, ornaments for the head, sacerdotal vestments, and other things, all painted in so admirable a manner, that they merit the highest commendation.‡ Among the events depicted in this work, is the Resurrection of Drusiana by St. John the evangelist, and the amazement experienced by the surrounding people, at the sight of a man who restores life to the dead by a simple sign of the cross, is expressed with the utmost force and truth;

* An error most probably of the press. Cardinal Oliviero Caraffa died in 1551, when upwards of eighty years old.— *Ed Flor.*, 1846-9.

† These works also have been ruined by *restorers.—Bottari.*

‡ The beauty of the female heads is likewise worthy of remark. This work is upon the whole in tolerable preservation, except that it has been somewhat injured in the lower parts. It has also been restored to a certain extent, as we learn from a marble tablet in the chapel. This was done by command of the brothers Filippo and Ferdinando Strozzi, in the year 1753.

this is more particularly manifest in the face of a priest or philosopher, for he may be either, who stands near, in the very extremity of astonishment: he is dressed after the antique, and bears a vase in his hands. In the same story, moreover, and among the numerous figures of women, variously apparelled, is a boy, who, terrified by the attack of a little red and white spaniel, which has seized him by his tunic, turns round to the mother, and, hiding himself among the folds of her garments, seems as entirely possessed by his fear of being bitten by the dog, as the woman is with her amazement, and a sort of dread and horror, as she witnesses the resurrection of Drusiana.* Near this, and where San Giovanni is seen boiled in oil, the expression of rage in the countenance of the judge, who commands that the fire shall be increased, is rendered with extraordinary power; the reflection of the flames on the face of him who blows the fire is also fine, and all the figures are painted in varied and beautiful attitudes. On the opposite side is represented San Filippo in the Temple of Mars, causing to come forth from beneath the altar the Serpent, which has killed the son of the king by the fœtid odours emitted from it. The master here painted, on one of the steps of the altar, a cleft, through which the serpent crawls from beneath it, and the fracture thus depicted is so natural, that one evening a scholar of Filippo, desiring to hide something, I know not what, that it might not be seen by some one who was knocking at the door, ran in haste to this hole to conceal what he held within it, but was foiled of his purpose. Filippo displayed equal art in the Serpent itself, insomuch that the venom, the fœtid breath, and the fire, seem rather to be real than merely painted. The invention of the picture, in which the saint is crucified, has also been much commended; the artist would seem to have figured to himself that San Filippo had been fastened to the cross while it lay extended on the earth, and to have been then raised and dragged aloft by means of ropes, cords, and stakes; these ropes being carried around the fragments of old buildings, as pillars, basements, and the

* For the legend of Drusiana, the reader is referred to Mrs. Jameson's *Sacred and Legendary Art*, vol. ii. p. 138, where he will also find some judicious remarks on this picture.

like, and then drawn by numerous assistants. The weight of the cross and of the undraped saint extended upon it, is supported on the other side by two men, one of whom upholds the end of the cross by means of a ladder which he has placed beneath it; the other supports the part he holds with the help of a stake, while two more, moving the foot of the cross with a lever, are gradually bringing it to the hole wherein it is to be placed upright. Nor would it be possible to execute all this better than it is here done (whether we consider the invention or design), whatever art or industry might be applied to the work. There are, besides, numerous accessories of different kinds painted in chiaro-scuro to resemble marble, all exhibiting the richest variety and the most admirable design.*

In San Donato, near Florence, called the Scopeto, Filippo painted an Adoration of the Magi for the Scopetine friars. This picture he executed with great care, and in the figure of an Astrologer, holding a quadrant in his hand, he pourtrayed the likeness of Pier Francesco de' Medici, the elder, son of Lorenzo di Bicci, with that of Giovanni, father of the Signor Giovanni de' Medici; that of another Pier Francesco, brother of the above-named Signor Giovanni, and those of many other distinguished personages.† In this work there are Moors and Indians, in singularly arranged dresses, and a hut or cabin, of the most fanciful character imaginable.‡ In a Loggia, at Poggio a Caiano, Filippo commenced a Sacrifice, in fresco, for Lorenzo de' Medici, but this work remained unfinished.§ For the nuns of San Girolamo, on the acclivity of San Giorgio, in Florence, he also commenced a picture for the high altar; this was successfully continued after his death by the Spanish painter Alonzo Berughetta, but was finished by other artists, the Spaniard having returned to his native land before its completion.§

* Still in good preservation.

† The reader who shall desire minute details respecting the House of Medici in its different branches, will find them in the *Famiglie celebri Italiane*, of Count Pompeo Litta.

‡ This picture is in the Gallery of the Uffizj, it is in good preservation, and bears the name of the master.—*Masselli.*

§ This work also is still in existence.—*Ibid.*

‖ Alonzo Berrughetta of Paredes, one of the imitators of Michael An-

The painting in that hall of the palace of the Signoria, wherein the Council of Eight* hold their sittings, was executed by Filippo, who prepared the drawings for another large picture, with its decorations, to be placed in the Hall of the Council; but the death of the master ensuing soon after, this design was never put into execution, although the ornament or frame-work was already carved, and is now in the possession of Messer Baccio Baldini, an eminent physician and natural philosopher, who is a lover of all the arts. For the church of the abbey of Florence, Filippo painted a very beautiful figure of San Girolamo;† and commenced a Deposition from the Cross, for the friars of the Nunziata: of this latter work he finished the figures from the middle upward only,‡ seeing that he was then attacked by a violent fever, and by that constriction of the throat commonly called quinsy, or squinancia,§ of which he died in a few days, in the forty-fifth year of his age.

Having been ever courteous, obliging, and friendly, Filippo was lamented by all who had known him, but more particularly by the youth of Florence, his noble native city; who, in the public festivals, masks, and other spectacles, were always glad to avail themselves of his readiness and inventive genius, for in these matters this artist has never had his equal. Filippo gave proof of so much excellence, in all his actions, as to have entirely effaced the stain (to whatever extent it may have existed) left to him by his father—effaced it I say, not only by the eminence he attained in art, wherein he was inferior to none of his contemporaries—but also by the modest propriety of his life, and above all by an obliging and friendly disposition, the effect of which on every

gelo, is the artist here meant.—See Fiorillo, *Geschichte der Malerei*, vol. iv. p. 94.—*German Edition of Vasari.*

* This work, long attributed to Ghirlandajo, but restored to its author by Rumohr, is also in the Uffizj; it represents the Virgin enthroned with Saints, Angels, &c.

† Of this picture no well-authenticated information can be obtained.

‡ The figures in the upper part of the painting, that is to say, not, as the manner of Vasari might imply, the upper half of the figures. The lower part of the picture was painted by Pietro Perugino: the work is now in the Florentine Academy of the Fine Arts.—*Ed. Flor.*, 1832-8.

§ Then called spremanzia, sprinanzia, scheranzia, now angina.—*Ibid.*

heart, and its power to conciliate all minds, can be fully known to those only who have experienced it. Filippo was buried by his sons* in San Michele Bisdomini, on the 13th of April, 1505; and while the funeral procession was passing, all the shops in the Via de' Servi were closed, as is done for the most part at the funerals of princes only.

Among the disciples of Filippo, none of whom equalled the excellence of their master by many degrees, was Raffaellino del Garbo, who performed many works, of which mention will be made in the proper place;† although he did not justify the opinion formed and hopes conceived of him by Filippo in his life-time, and when Raffaellino was only a youth. But it is well known, that the fruits do not always fulfil the promise made by the blossoms which are seen in the spring; neither was Niccolò Zoccolo, or as others call him Niccolò Cartoni, who was also a disciple of Filippo, particularly distinguished in art; he painted the wall above the altar of the church of San Giovanni Decollato, in the city of Arezzo, and a small picture in the church of Sant' Agnesa, which was tolerably well executed. Over a lavatory, in the abbey of Santa Fiora, there is a picture by this artist, which represents Christ asking water to drink from the woman of Samaria. Niccolò executed many other works, but as they are of ordinary merit only, they need not be enumerated.‡

* The Italian commentators remark that the eldest son of Filippo could not have been more than seven years old, at the time of his father's death, the latter not being married until the year 1497; but the children, as the parties most deeply interested, might still be considered as chief mourners, which is all that Vasari need here be considered to mean.

† In the life of Raffaellino del Garbo, which follows.

‡ The Florentine edition of Vasari, published in 1772, declares the frescoes painted by Niccolò, in the church of San Giovanni Decollato, to have been in existence at that time, as was also the picture of the Samaritan in Santa Flora. The picture in Sant' Agnesa has long been lost.

BERNARDINO PINTURICCHIO,* PAINTER OF PERUGIA.

[BORN 1454—DIED 1513.]

As many are aided by fortune, without being endowed with extraordinary ability, so are there numbers of able men, on the contrary, who are constantly persecuted by an adverse destiny. From this we perceive clearly, that fortune's favourite children are those who depend on her only, unaided by ability of any kind, for it pleases her to exalt such by her favour, as would never have made themselves known by means of their own merit, and of this we have an instance in Pinturicchio, of Perugia ;† who, although he performed many labours, and received aid from many persons, had nevertheless a much greater name than was merited by his works. Pinturicchio did indeed obtain much opportunity for practice, and had considerable facility in the execution of works of a large kind ; he constantly kept about him a large number of assistants, from whom he had much help in his works. Having painted many pictures in his youth, under Pietro Perugino, his master,‡ for which he obtained the third part of all the gains made by them ; Pinturicchio was invited to Siena, where he was employed by cardinal Francesco Piccolomini to paint the library which had been erected in the cathedral of that city by Pope Pius II. It is indeed true, that the sketches and cartoons for all§ the stories which he executed in that place were by the hand of Raffaello da Urbino, then a youth, who had been his companion and fellow disciple with the above-named Pietro, whose manner had been perfectly acquired by Raffaello. One of these Cartoons is still to be seen in Siena, and some

* Called also Bernardino Betti, and by Orsini, in his *Memorie Storiche di Pietro Perugino*, Bernardino di Betto.

† Many commentators concur in declaring that Vasari has not done justice to Pinturicchio.—See Lanzi, vol. i. p. 345 and 360. See also Rumohr, *Italienische Forschungen*, vol. ii. p. 336.

‡ Bottari considers that the life of Pietro Perugino should have preceded that of Pinturicchio; and other commentators affirm him to have been rather the friend and assistant than the disciple of Pietro Perugino.

§ It will be remarked that, in the life of Raphael, Vasari speaks of that master as having made "*some*" of the sketches and cartoons. Here he says "all."

of the sketches, by the hand of Raffaello, are in our book.* In this work, which is divided into ten compartments or stories, Pinturicchio was aided by numerous disciples and assistants, all of the school of Pietro Perugino. The first division or picture represents the birth of Pope Pius II., which took place in the year 1405; he was the son of Silvio Piccolomini and Victoria his wife, the baptismal name of Pope Pius II. was Eneas, and he was born in Valdorcia, in the castle of Corsignana, now called Pienza, from his name of Pius, he having afterwards elevated the place to the rank of a city. In this picture are portraits from the life of the above-named Silvio and Victoria, and in the same work the Pope is himself seen as he proceeds with Domenico, cardinal of Capranica, to cross the Alps, which are covered with ice and snow, on his way to the Council of Basle.

In the second picture is the same Eneas, when sent by the council on various embassies and to different legations; to Strasburg namely, whither he proceeded three times; to Trent, to Constance, to Frankfort, and into Savoy. In the third picture is Eneas, when despatched by the Anti-pope Felix, as ambassador to the Emperor Frederick III. With this sovereign, the grace, address, and eloquence of Eneas, found so much favour, that he was crowned with laurel as a poet by Frederick, who appointed him protonotary, received him into the number of his friends, and made him his principal secretary. In the fourth picture Eneas is sent by the Emperor Frederick to Pope Eugenius IV., by whom he was first made bishop of Trieste, and afterwards archbishop of Siena, his native city. In the next compartment (the fifth) is the same Emperor, who is proceeding into Italy to receive the crown of the empire, and who therefore dispatches Eneas to Telamone, a port belonging to the Sienese, for the purpose of meeting Leonora his consort, who was to come thither from Portugal. In the sixth picture Eneas is sent by the Emperor to Pope Calixtus III., in order to induce the latter to make war against the Turks; and in this compartment there also appears the above-named Pontiff, by whom Eneas is entrusted with the task of negociating

* The erection as well as decoration of the library is by some writers attributed to Cardinal Piccolomini (afterwards Pope Pius III.), and not to his uncle Pius II.

conditions of peace at Siena; which city had been attacked by the Count of Pitigliano and others, at the instigation of Alfonso, King of Naples. The peace thus sought being secured, war against the people of the east is determined on, and Eneas, having returned to Rome, is made cardinal by the Pope above-named. In the seventh picture Eneas is seen exalted, on the death of Calixtus, to be himself Pope, and takes the name of Pius II. In the eighth, the Pope proceeds to Mantua, where the council respecting the expedition against the Turks is held, and where he is received by the Marquis of Mantua with the most splendid festivities, and a magnificence almost inconceivable. In the ninth compartment, the same Pope places in the catalogue of saints, or as they call it, canonizes, Santa Catarina of Siena, a holy woman, and a Nun of the Dominican Order. In the tenth and last, Pope Pius, while preparing an immense armada against the Turks, with the help and concurrence of all Christian princes, is overtaken by death at Ancona; when a hermit of Camaldoli, a holy man, sees the soul of his Holiness borne to heaven by angels at the very moment of his death, as may be found duly recorded. In another part of the same picture, the remains of Pope Pius II. are borne from Ancona to Rome by a most honourable company of prelates and nobles innumerable, who bewail the death of so great a man and so holy a Pontiff. The whole of this work is rich in portraits from the life, of which there are so many, that it would be a long story even to recount the names The pictures are all painted with the finest and most animated colours, they are besides decorated with ornaments in gold, and the ceiling is divided into very well designed compartments. Beneath each story is a Latin inscription, explaining the contents of the picture above.* In the centre of the same library, Cardinal Francesco Piccolomini, nephew to Pope Pius II., caused a beautiful antique group, in marble, to be placed. This represents the three graces, and was one of the

* These very beautiful pictures have fortunately escaped the hands of restorers, they were engraved in the last century by Faucci, but very imperfectly. The younger Lasinio has executed a much better series of engravings from them. But even these are said to leave something yet to be desired.—*Ed. Flor.*, 1846-9.

first antiquities which at that time began to be held in esteem.* This library, in which were placed all the books left by Pope Pius† II., was not entirely completed when the above-named Cardinal Francesco, nephew of Pius II., was himself elected Pope. In memory of his uncle he determined to take the name of Pius III., and the same Pinturicchio was then commissioned to depict the coronation of Pope Pius III., in a very large painting, over that door of the library which opens into the cathedral.‡ This picture occupies the whole extent of the wall; it has many portraits from the life, and beneath it is the following inscription:—

Pius III. Senensis, Pii II. nepos MDIII. *Septembris* XXI, *apertis electus suffragiis, octavo Octobris coronatus est.*

While Pinturicchio was working in Rome with Pietro Perugino, during the pontificate of Pope Sixtus, he had been also in the service of Domenico della Rovere, Cardinal of San Clemente, wherefore, that prelate having built a very fine palace in the *Borgo Vecchio*, determined that the whole should be painted by Pinturicchio, who was commanded to place on the façade of the building the arms of Pope Sixtus, with two boys for supporters.§ The same artist also executed certain works for Sciarra Colonna, in the palace of Sant' Apostolo;‖ and no long time after, in the year 1484 that is to say, Pope Innocent VIII., who was a Genoese, caused Pinturicchio to paint some of the halls and loggie in the palace of the Belvidere. In this building, among other things, he painted a Loggia entirely with landscapes, according to the command of the same Pope, and depicted therein Rome, Milan, Genoa, Florence, Venice, and Naples, after the manner of the Flemings, and this, being a thing

* This group has also been engraved by Lasinio.

† The books here alluded to were principally the beautiful choral books richly illuminated and full of exquisite miniatures by Fra Benedetto da Matera and Fra Gabriello Mattei, a Servite Monk of Siena, they were very numerous, but some were carried into Spain by the Cardinal of Burgos, and others were presented to the Public Library of Siena.—*Masselli.*

‡ The upper part of this fresco will be found engraved in the *Famiglie celebri*, &c., of Litta. Famiglia, Piccolomini-Todeschini.

§ No vestige of these works now remains.

‖ Of these paintings it is impossible to discover any trace.

not then customary, gave considerable satisfaction. In the same place, Pinturicchio painted a figure of the Virgin in fresco, over the principal door.*

In San Pietro, for the chapel wherein the spear which pierced the side of Christ is preserved, Pinturicchio painted a picture in tempera, by command of Pope Innocent VIII., being a figure of the Virgin, larger than life:† and in the church of Santa Maria del Popolo, he painted two chapels, one for the above-named Domenico della Rovere, cardinal of San Clemente, in which he was buried,‡ and the other, for the Cardinal Innocenzio Cibo, wherein he also was afterwards interred.§ In each of these chapels was placed the portrait of the cardinal, who had caused it to be adorned with paintings. In the palace of the Pope, Pinturicchio painted certain apartments which look upon the Court of St. Peter, the wood work and paintings of which were renewed some few years since by Pope Pius IV. In the same palace, Pope Alexander VI. caused Pinturicchio to decorate all the rooms inhabited by himself, together with the whole of the *Torre Borgia*, where the artist painted stories of the liberal arts in one of the rooms, and adorned all the ceilings with ornaments in stucco-work and gold:‖ but the methods now practised in stucco were not known at that time, and the above-mentioned ornaments are for the most part ruined. Over the door of one of the rooms in the same palace, Pinturicchio portrayed the Signora Giulia Farnese in the face of a Madonna; and in the same picture is a figure in adoration of the Virgin, the head of which is a portrait of Pope Alexander.

Bernardino was much in the habit of decorating his pictures with ornaments in relief covered with gold, for the

* Bottari declares these paintings to have greatly suffered in his time (1759); a particular description of them will be found in Taja, who wrote about ten years before Bottari.—See his *Descrizione del Palazzo Vaticano*. The pictures were restored under Pope Pius VII.

† This work is lost.

‡ The paintings of this chapel are still in existence, and are admired for the delicacy of the execution.

§ The chapel of the Cibo family having been enlarged and encrusted with marbles, in 1700, by the Cardinal. Alexander Cibo, these paintings were destroyed.

‖ The rooms painted by Pinturicchio were three; they were cleaned and restored by command of Pope Pius VII., and are now therefore again made visible.—*Masselli*.

satisfaction of persons who understood but little of such matters, to the end that they might have a more showy appearance, a thing which is most unsuitable to painting. Having depicted a story from the life of Santa Catarina in the above named apartments, he executed the triumphal arches of Rome therefore in relief, and painted the figures in such a manner that the objects which should diminish are brought more prominently forward than those which should be larger to the eye, a grievous heresy in our art.

In the Castle of St. Angelo,* Pinturicchio painted a large number of rooms in what are called *grottesche*, but in the lower part of the great tower in the garden, he painted events from the life of Pope Alexander, wherein he portrayed Isabella the Catholic Queen (Isabella of Spain), Niccolò Orsino, Count of Pitigliano, and Gianiacomo Triulzi, with many other relations and friends of the same Pope, in particular Cæsar Borgia, his brother and sisters,† with many learned or otherwise distinguished men of that time.

At Monte Oliveto, in Naples, there is a picture of the Assumption,‡ in the chapel of Paolo Tolosa, by the hand of Pinturicchio, who executed a large number of works in different parts of Italy, but as they were not of any great distinction, although displaying facility, I pass them over in silence.§ Pinturicchio used to say that the highest excellence attained by the painter was ever to be found in such works as were executed from his own inspiration, without the intervention of princes or others. This artist worked also in Perugia, but on few occasions only.‖ In the church of

* Of these works no trace remains, but the reader who may desire minute details respecting them, will find such in the *Lettere Perugine* of Mariotti.

† Brothers and Sister rather.

‡ This picture is with justice considered one of the best works of this master, and is still in good preservation.—*Förster*, *Masselli*, and others.

§ The later Florentine commentators declare that if Vasari had been acquainted with the frescoes executed by Pinturicchio in the Baglioni chapel (one of those in the church of Santa Margiore at "Spello in Umbria"), he would not only have described them, but would have attributed a higher degree of merit to the painter than he has now done.

‖ The writers who treat particularly of Perugia enumerate many. See Morelli, *Brevi Notizie*, &c ; Mariotti, *Lettere*, &c.; and Orsini, *Memorie Storiche*.—See also Rumohr, *Ital. Forsch.*, vol. ii. p. 331.

Ara Coeli, he painted the chapel of San Bernardino,* and in Santa Maria del Popolo, where, as we have already said, he painted two chapels ; he likewise executed figures of the four Doctors of the Church,† on the ceiling of the principal chapel.‡

When Pinturicchio had attained the age of fifty-nine, he received a commission to paint a picture of the Birth of the Virgin for San Francesco, in Siena§, and having commenced the work, a room was appropriated to his use by the monks, which was given up to him, as he desired it should be, entirely empty and denuded of every thing, a massive old chest alone excepted; this they left in its place, finding it too heavy for removal. But Pinturicchio, like a strange self-willed man as he was, made so much clamour, and repeated his outcries so often, that the monks set themselves at last, in very desperation, to carry the chest away. Now in dragging it forth, such was their good fortune, that one of the sides was broken, when a sum of 500 ducats in gold was brought to light : this discovery caused Pinturicchio so much vexation, and he took the good fortune of those poor friars so much to heart, that he could think of nothing else, and so grievously did this oppress him, that not being able to get it out of his thoughts, he finally died of vexation. ‖ His paintings were executed about the year 1513.¶

* Titi, *Nuovo Studij*, &c. p. 116, ascribes this picture to Francesco Francia, but this opinion is contrary to that of most writers.—See among others, Rumohr, *ut supra*, who considers it to be one of Pinturicchio's most successful works.

† The *Latin* Doctors that is, St. Jerome, St. Ambrose, St. Augustine, and St. Gregory.

‡ These works are still in existence. In addition to the Doctors, there are the four Sybils, and the four Evangelists, with a Coronation of the Virgin in the centre.

§ This picture perished in the fire which happened on the 23rd August, 1665.—*Masselli.*

‖ The true cause of Pinturicchio's death is declared by a writer of his own day, Sigismondo Tizio, an (unedited) historian of Siena, to have been the misconduct of his wife, who is even said to have permitted him to remain unattended in his last illness, until he died of want. This, Tizio, who was a contemporary of Pinturicchio as we have said, was told, as he affirms, by certain women, who were neighbours of the awful wife in question.

¶ Della Valle, in his *Storia del Duomo d' Orvieto*, relates that Pinturicchio was invited to Orvieto to complete a picture left unfinished by Fra

The painter Benedetto Buonfiglio, of Perugia, was the companion and friend of Pinturicchio, although the latter was much younger than Buonfiglio, who, with other masters, performed various works in the papal palace in Rome.* In his native city Perugia, also, in the chapel of the Signoria, Benedetto painted events from the life of the Bishop Sant' Ercolano, protector and patron saint of that city. Certain miracles performed by San Ludovico, were also depicted by the same master in the same place. In San Domenico he painted a picture in tempera, representing the Adoration of the Magi, with another in which there are numerous saints. In the church of San Bernardino, this master painted a figure of the Saviour appearing in the heavens, he is accompanied by San Bernardino, and the people of a city are represented as assembled below. Buonfiglio† was, in fine, considerably esteemed in his native city, before Pietro Perugino had arisen into notice.

The painter Gerino, of Pistoja, was also a friend of Pinturicchio, and executed many works in company with him. Gerino was esteemed to be a very careful painter, and a tolerably close imitator of the manner of Pietro Perugino, with whom he worked almost to the time of his death. He painted few pictures in his native city Pistoja,‡ but at Borgo San Sepolcro, there is a picture of the Circumcision, in oil, executed by this artist for the Brotherhood of the *Buon Gesù*, which is tolerably well done : and in the capitular church of the same place, he painted a chapel in fresco, with another for the same community, also in fresco, on the road which leads to Anghiari, and near the shore of the Tiber. In the same place Gerino painted a chapel at San Lorenzo, an abbey belonging to the monks of Camaldoli, and by all these

Angelico; but having gone thither, was much complained of by the Orvietans for the havoc he made of their wine and ultra-marine. Of the former, they were willing to give him "*quantum libebat*," but for the many pounds of ultra-marine which he demanded, they could not find the money.

* See Taja, *Descrizione del Palazzo Vaticano.*

† For details respecting this master's works, see Lanzi, *History of Painting*, &c. Mariotti, *Lettere Perugine*, &c. Morelli, *Brevi Notizie*, &c. Alessi, *Elogi de' Perugini Illustri*, and Pascoli, *Vite de' Pittori*, &c.

‡ One picture only by Gerino di Antonio Gerini is known to exist in Pistoja, it is in the Church of San Piero Maggiore, and represents the Virgin enthroned, with various Saints. Another work by Gerino may be seen in the Uffizj —*Ed. Flor.*, 1849.

works he was detained so long in Borgo San Sepolcro, that he almost adopted it as his home. This master was somewhat poor and common-place in matters of art, he worked with infinite difficulty, and was so tediously heavy and slow that it was pitiable to behold.*

There was at this same period an eminent painter in the city of Fuligno, Niccolò Alunno namely. But at this time, before Pietro Perugino's day, when the custom of painting in oil was not extensively prevalent, many were considered able men who did not succeed at a later period. Niccolò then gave very tolerable satisfaction, never working except in tempera; and as he always took his heads from the life, and they had an animated appearance, his manner did not fail to please. In the church of Sant' Agostino, in Fuligno, there is a picture by his hand representing the Nativity of Christ, with a predella painted in small figures. At Assisi he painted a banner to be borne in procession † with the picture for the high altar of the Cathedral, and another picture for San Francesco. But the best painting ever executed by Niccolò Alunno, was a chapel in the Duomo, where, among other things, there is a Pietà with two Angels, each holding a torch, the expression of whose grief, and the tears they shed are so natural, that I do not believe any artist, however excellent he might be, could have done it much better.‡ In the same place this master painted the façade of Santa Maria degli Angeli, and executed many other works also, of which I need not make further mention, since it is sufficient to have indicated the best.§

* Neither Pascoli nor Lanzi speak thus disadvantageously of Gerino, nor is it probable that Pietro Perugino would have so long retained his assistance, had he been as here described.—*Masselli.* There is a large fresco by this master in what was the refectory of a suppressed convent near Poggibonsi. It is but little known, and is nevertheless a work of great merit.

† Perhaps the *Mater Misericordiæ* of San Crespino.—See Rumohr, *Ital. Forsch.*, vol. ii. p. 317.

‡ The remains of this work were discovered by Rumohr, divided into several parts, and placed in different positions about the altar, but still in the same church.—See *Ital. Forsch.*, vol. ii. p. 318, 319.

§ There is a work of this master, who is by no means to be considered a despicable artist, at Milan (in the Brera); a Madonna seated, namely, with the Divine Child standing upright on her knee. Rumohr saw one, also a Madonna, on a gold ground, in the parish church of Borgo la Bastia,

And this shall be the end of the life of Pinturicchio, who among other qualities, possessed that of giving considerable satisfaction to princes and nobles, because he quickly brought the works commanded by them to an end, as they like to have done, although such works may, perchance, be less excellent than those of masters who proceed more slowly, and with greater consideration.

THE GOLDSMITH AND PAINTER, FRANCESCO FRANCIA,* OF BOLOGNA.

[BORN 1450—DIED 1517.]

FRANCESCO FRANCIA was born in Bologna, in the year 1450, of parents in the rank of artisans, but respectable and well-conducted people. In his first youth he was destined to the calling of the goldsmith; and labouring at the same with ability and good will, his progress in his art kept fair proportion with his increase of stature. His manner and conversation were so gentle and obliging, that he kept all around him in good humour, and had the gift of dissipating the heavy thoughts of the most melancholy by the charms of his conversation: for these reasons he was not only beloved by all who were acquainted with him, but in the course of time he obtained the favour of many princes and nobles, Italian and others. While still working at his trade of a goldsmith, Francesco applied himself to design, in

on the road leading from Assisi to Perugia. Orsini and Mariotti likewise cite one called the *Madonna de' Consoli*, which is in a church at Diruta, near Perugia, and bears the name of the master.—See the *Lettere Pittoriche Perugine*. See also Gaye, in the *Kunstblatt* for 1837, No. 83; and the Marchese Ricci, *Memorie delle Arti e degli Artisti della Marca d' Ancona*, 192—201.

* The family name of Francia was Raibolini. The name of Francia was that of his master in goldsmiths' work, and was adopted by him from gratitude. The father and grandfather of Francesco Raibolini are inscribed as Masters of the Guild of Carpenters.—See Malvasia, *Felsina Pittrice*. See also Calvi, *Memorie della vita e delle opere di Francesco Raibolini, detto il Francia*.—Bologna, 1812.

which he took much pleasure, and the desire for greater things becoming awakened within him, he made extraordinary progress therein, as may still be seen in his native city of Bologna, from the many works he there executed in silver, more particularly from certain specimens of niello, which are most excellent.* In this branch of art Francesco often grouped twenty well-proportioned and beautiful figures together, within a space only two inches high, and but little more in length; he also produced many works in silver enamelled, but these were destroyed at the time of the ruin and exile of the Bentivoglio; and to say all in a word, he executed every thing that is most beautiful, and which can be performed in that art, more perfectly than any other master had ever done.

But that in which Francesco delighted above all else, and in which he was indeed excellent, was cutting dies for medals; in this he was highly distinguished, and his works are most admirable, as may be judged from some, on which is the head of Pope Julius II., so life-like, that these medals will bear comparison with those of Caradosso:† he also struck medals of Signor Giovanni Bentivoglio, which seem to be alive; and of a vast number of princes, who, passing through Bologna, made a certain delay, when he took their portraits in wax, and afterwards, having finished the matrices for the dies, he despatched these to their destination, whereby he obtained, not only the immortality of fame, but also very handsome presents.‡

During the better part of his life, Francesco was Director of the Mint at Bologna; all the dies for the coins, used at the time when the Bentivogli governed there, were prepared by him, as were those struck for Pope Julius II., after their

* Two of these are preserved in the rooms of the Secretary to the Bolognese Academy of the Fine Arts; they have been engraved by Vallardi of Milan, in the *Manuale di Calcografia*.—See also Zani, *Materiali per servire alla Storia dell' Intaglio*, &c.

† Ambrogio Foppa, called Caradosso, a native of Pavia, though frequently enumerated among the artists of Milan. He was not only distinguished for the beauty of his dies, but for his excellence in the plastic arts generally, and for goldsmiths' work in particular.—See Cicognara, *Storia della Scultura*, Pagave, *Sienese edition of Vasari*; and Leoni, *De Nobilitate Rerum*.

‡ For examples of these medals, see Litta, *Famiglie celebri Italiane*.

departure, and during the whole of that Pontiff's after life: of these may be instanced the money coined by the Pope on his entrance into the city, and which bears the head of his Holiness, taken from the life on one side, with the inscription, *Bononia per Julium a Tyranno liberata*, on the other.* And so excellent was Francesco considered to be in this matter, that he continued to make the dies for the coinage, even down to the time of Pope Leo; the impress of his dies is, indeed, in such esteem, and so highly are they valued by those who possess them, that they are not now to be obtained for money.†

But Francia still became desirous of greater glory; wherefore, having been acquainted with Andrea Mantegna and many other painters, who had attained to riches and honours by means of their art, he resolved to try whether he could not succeed in that part of painting which belongs to colour, seeing that he had reached to such a point in design, that he might safely assume a place beside any one of them. By way of making an attempt, therefore, he executed a few portraits and other small things, entertaining masters of the art many months in his house, to the end that they might teach him the method and processes of colouring.‡ In this manner Francesco, who had remarkable intelligence and excellent judgment, very rapidly acquired the requisite practice. The first work which he executed was a picture of no great size, for Messer Bartolommeo Felicini, who placed it in the Misericordia, a church just without the gate of Bologna. The subject of this painting is a Madonna seated, with many figures around her; among whom is Messer Bartolommeo, portrayed from the life.§ The work was executed in oil

* On the subject of this medal, see Cicognara and Litta, *ut supra*. See also the *Tresor de Numismatique*, &c.

† The rarity of these medals and coins has constantly increased, as may be easily imagined.—*Masselli*.

‡ Some writers, and among them Baldinucci, affirm Marco Zoppo to have been the master of Francia in painting; but this is denied by others, among whom is Förster (*Kunstblatt*), who point to the manifest influence of the Bellini and the Venetian School on this master, the resemblance of whose manner to that of Pietro Perugino they also insist on, although admitting that his connection with neither is to be clearly traced.—See Lanzi, *ut supra*, vol. iii. p. 17, *et seq.* (English edition of 1847); see also Kugler, *Handbook of Painting*.

§ Now in the Gallery of the Academy at Bologna.

with great care, and when it was finished, in the year 1490, it gave so much satisfaction in Bologna, that Messer Giovanni Bentivoglio became desirous to see his chapel in the church of San Jacopo, of that city, adorned with the works of this new painter; he therefore commissioned Francia to execute a picture, the subject of which was Our Lady appearing in the heavens, with a figure on each side, and two Angels, playing on musical instruments below.* This picture also was so admirably painted by Francia, that he not only received many praises from Messer Giovanni, but also a very handsome and most honourable gift. The merits of this work, meanwhile, induced Monsignore de' Bentivogli† to give the master a commission for a picture, to be placed over the high altar of the Misericordia. The subject of this painting is the Birth of Christ; it has been highly extolled, and the drawing is very fine, while the invention and colouring are also worthy of praise.‡ The portrait of Monsignore de' Bentivogli is given in the picture, and, according to those who know him, is an excellent likeness; he wears the dress of a pilgrim, in which he had returned from Jerusalem.§ For the church of the Nunziata, outside the gate of San Mammolo, Francesco painted a picture, representing the Virgin, when receiving the Annunciation from the Angel: on each side of Our Lady stands a figure, and this work also is esteemed to be very well executed.‖

While the works of Francia were thus increasing his fame, he determined, finding that painting in oil had brought him so much honour and profit, to try if he could obtain equal

* This most beautiful picture is still in its place.

† Antonio Galeazzo, called the Protonotary, son of the above-named Giovanni.—*Masselli.*

‡ After having been sometime in Milan, this picture also was restored to the Gallery of Bologna. Engravings, in different manners, will be found in the collection of pictures from that gallery, engraved by Rosaspina, and in the *Pinacoteca di Milano, Scuola Bolognese.*

§ Bottari affirms that the portrait of the painter himself is in an angle of this picture; but later writers consider the figure with folded hands, commonly called St. Francis, to be the portrait of Francia.—See the engraving in Litta, *ut supra.—Famiglia Bentivoglio.*

‖ This admirable work is still over the high altar. Two other precious pictures of the same master also adorn the church. On one of them, a Crucifixion, are the words, *Francia Aurifex.—Bottari.*

success in fresco. Now at that time Messer Giovanni Bentivoglio had caused his palace to be decorated with paintings by different masters from Ferrara, Bologna, and Modena; but having seen the attempts of Francia in fresco, he resolved that the latter should paint the walls of an apartment which was one of those used by himself. Here the master represented the Camp of Holofernes, with numerous Sentinels on foot and on horseback, who are watching the tents. While the attention of these guards is given to other parts, a woman, clothed in the garb of a widow, is seen to approach the sleeping Holofernes; she has seized his hair, heavy with the damps of sleep and the heat of wine, in her left hand, and with the right she is striking the blow that is to destroy her enemy; close beside her there stands an old wrinkled handmaid, in whose face there is, of a truth, the expression of most faithful servitude; she fixes her eyes intently on those of her mistress, whom she seeks to encourage, and she bends herself down as she holds a basket, in which to receive the head of the sleeping lover. This was considered one of the best and most finely executed pictures ever painted by Francia, but was destroyed when the palace was demolished, on the departure of the Bentivogli,* together with one in the apartment above. The subject of the last-mentioned work, which was coloured to resemble bronze, was a disputation of philosophers; it was admirably executed, and expressed the thought of the master with great effect. All these works caused Francia to be held in the highest esteem and admiration by Messer Giovanni and every one of his house, nay, not only by them, but by all the citizens of Bologna.

In the chapel of Santa Cecilia, which is attached to the church of San Jacopo, Francesco painted two historical pictures in fresco; in one of these he represented Our Lady, espoused by Joseph;† and in the other the death of Santa Cecilia,‡ a work held in very great estimation by the people

* The exile of the Bentivoglio family took place in the year 1507.

† The subject of this painting is not the Marriage of the Virgin, but that of St. Cecilia herself with the noble Roman, Valerian. The reader to whom the legend of this Saint is not familiar, will find it agreeably rendered into English by Mrs. Jameson, *ut supra*, vol. ii. p. 202.

‡ The burial of her remains rather.—*Masselli.*

of Bologna;* and of a truth, Francia acquired so much facility, and was so much encouraged by seeing his productions attain to the perfection he desired for them, that he executed numberless paintings, of which I cannot record the particulars, it must suffice me to indicate to those who may wish to see his works, the most celebrated and best only Nor did he permit his painting to interfere with his other works in medals, or to prevent him from giving his attention to the affairs of the mint, as he had done from the beginning. The departure of Messer Giovanni Bentivoglio from the city, caused Francia great sorrow, as it is said; the exile of one from whom he had received such important benefits grieving him exceedingly;† but yet, like a prudent and moderate person as he was, he continued to pursue his labours‡ with his usual assiduity. After Messer Giovanni had gone therefore, he painted three pictures, which were taken to Modena; in one of these is the Baptism of Christ by St. John, in the second a most beautiful Annunciation,§ and in the third a Madonna in the heavens, with many other figures; this last was placed in the church belonging to the Frati dell' Osservanza.

By such works, the fame of this excellent master became bruited abroad, and the different cities contended with each other for the possession of his pictures: accordingly he executed one in Parma, for the Black Friars of San Giovanni;

The little church of St. Cecilia is now a mere passage, and the frescoes have suffered greatly, they are indeed fast going to ruin. The Marriage and Burial of St. Cecilia, are by Francia himself, the rest are by his scholars. One, for example, is by Lorenzo Costa.

† There is a letter from Raphael to Francia, wherein the former condoles with him on that subject.—See Calvi, *Memorie*, &c., p. 57. "Take courage," exhorts the amiable writer, "call your accustomed prudence to your aid, and believe that I feel your sorrow as my own." This letter is dated Rome, Sept. 5, 1508.

‡ Among these it is to be remembered was the preparation of dies for the new coinage struck by Julius II. on his entrance; no very agreeable occupation for the friend of the banished family.

§ The Annunciation is in the ducal palace of Modena; the Baptism of Christ was taken from that city to Dresden. Of the third picture we cannot speak with certainty, but there is one in the Royal Gallery of Berlin, wherein is the Virgin enthroned, and surrounded by Cherubim, with saints beneath, which may be that in question, and bears the inscription, *Francia Aurifex Bon.*, MD.II.

the subject is the Pietà, or Christ lying dead in the lap of the Virgin, with numerous figures around. This work is universally admitted to be most beautiful.* The same monks, therefore, considering themselves well served in this matter, determined that Francia should paint another in a house of theirs at Reggio in Lombardy, where he also depicted a Madonna, with many figures.† At Cesena likewise, in a church belonging to the Black Friars, this master painted a Circumcision of Christ, the colouring of which is exceedingly beautiful.‡ Nor would the people of Ferrara consent to remain behind their neighbours, but determined to adorn their cathedral with the works of Francia; whereupon they commissioned him to paint a picture with a large number of figures, and this they entitled the picture of Ognissanti (All Saints.§) For the church of San Lorenzo, in Bologna, Francia painted a Madonna, with two figures on each side, and two children beneath.‖ This work was highly extolled, and he had scarcely completed it, when he was called on to execute another in Sant' Iobbe (Job), representing a Crucifix, with Sant' Iobbe kneeling at the foot, and two figures at the sides.¶

The fame and works of this master were effectually extended over Lombardy, and from Tuscany also he received applications for his paintings, as he did from Lucca, whither he dispatched a picture representing Sant' Anna, Our Lady, and many other figures, with Christ lying dead in the lap of the Virgin Mother. This work is in the Church of San Fridiano, and is considered by the people of Lucca to be one of great value.** For the Church of the Nunziata, in

* Now in the ducal gallery of Parma.

† The fate of this picture is not certainly known; but there is a work by Francia, the subject of which is similar in the Sanvitali Gallery in Parma.

‡ Now in the *Palazzo Publico* of Cesena.

§ Still in the Cathedral of Ferrara.

‖ Now in Bologna, in the Ercolani Gallery.—See Malvasia, *Felsina Pittrice*, and the continuation of that work by Crespi—See also Calvi, *Memorie di Francia*, &c.

¶ This picture was in the Gallery of the Academy at Bologna, but has been sold, and is no longer in Italy.—*Masselli.*

** This work is not now in the church of San Fridiano, but in the ducal palace of Lucca. So far the Florentine editors of the Passigli edition of our author (Florence, 1832-8). The work in question was purchased by the British Government at the sale of the Duke of Lucca's pictures in

Bologna, this master painted two pictures, which were very carefully executed,* and for the Misericordia, outside the gate of *Strà Castione*;† he also painted one, at the request of a lady of the Manzuoli family: in this he depicted Our Lady with the Child in her arms, San Giorgio, San Giovanni Batista, San Stefano, and Sant' Agostino, with an angel beneath: the hands of the last mentioned are folded in an attitude of so much grace that he seems, indeed, to belong to Paradise.‡ For the Brotherhood of San Francesco, in the same city, Francia painted a picture,§ as he also did one for the Brotherhood of San Girolamo.‖ This master lived in close intimacy with Messer Polo Zambeccaro, and, for the sake of that friendship, the latter requested him, as a memorial of himself, to paint a tolerably large picture representing the Birth of Christ: this work was much extolled, and is among the most celebrated of his performances,¶ for which cause Messer Polo commissioned him to paint two figures in fresco, at his villa, and these also are exceedingly beautiful.**

Another admirable work in fresco was executed by Francia in the Palace of Messer Geronimo Bolognino :†† it comprises many varied and beautiful figures, and all these things had obtained for the master so extraordinary a degree of reverence in that city that he was held to be a kind of god,‡‡

1840, and is now in the National Gallery, forming two pictures (Nos. 179, 180). Of the latter portion, there is a replica, according to Dr. Waagen, in the Berlin Gallery.

* See note (§) p. 299. These pictures are those there mentioned.

† Porta Castiglione.

‡ After having been for some time in Milan, this picture was restored to Bologna, and is now in the Academy of the Fine Arts in that city.—*Masselli.*

§ Representing that saint with St. Jerome, and said to be now in the Royal Gallery of Berlin.—*Ibid.*

‖ San Girolamo di Miramonte that is; this picture, considered one of Francia's best, is now in the Gallery of Bologna.

¶ In the Oratory of the Company of Gesu Christo, there was a Presepio (Birth of Christ), which was afterwards given in exchange to the city of Forli. This is supposed to be the work here alluded to. In the figure of one of the shepherds is said to be the portrait of Francia.—Schorn, German edition of Vasari.—See also Calvi, *Memorie di Francia*, &c.

** These frescoes have perished.

†† These works are also destroyed.

‡‡ Padre della Valle remarks, to the honour of the Bolognese, that men of genius have ever been protected and honoured in that city.

more particularly after he had painted a set of caparisons for the Duke of Urbino, on which he depicted a great forest all on fire, and whence there rushes forth an immense number of every kind of animal, with several human figures. This terrific, yet truly beautiful representation, was all the more highly esteemed for the time that had been expended on it, in the plumage of the birds and other minutiæ, in the delineation of the different animals, and in the diversity of the branches and leaves of the various trees seen therein: the work was rewarded with gifts of great value, and the duke always considered himself obliged to the master, moreover, for the great commendations that were constantly bestowed on it.* The Duke Guido Baldo has also a picture† by the hand of this master: it represents the Roman Lucretia; it is much esteemed by the duke, and is in his guardaroba, with many other pictures, of which mention will be made in the proper place.

After these things Francia painted a picture for the Altar of the Madonna in the Church of San Vitale and Agricola: in this there are two angels playing on the lute, which are very beautiful.‡ Of the paintings scattered throughout Bologna, in the houses of the citizens, I will not speak, still less of the vast number of portraits painted by this master; for I should thus become too prolix. Let it suffice to say they were very numerous.

While Francia was thus living in so much glory, and was peacefully enjoying the fruits of his labours, Raffaello da Urbino was working in Rome, where there daily flocked around him numerous foreigners from various parts, and among them many gentlemen of Bologna, anxious to see the works of that master. And as it most commonly happens that every one is ready to extol the distinguished persons of his native place, so these Bolognese began to entertain Raphael with praises of the life, genius, and works of Francia, until so much friendship was established between those two masters, by means of words, that they saluted

* Of the works performed by Francia for the Duke of Urbino, nothing whatever is now known.—*Masselli.*

† Nor is anything now known of the work here alluded to.—*Ibid.*

‡ Still in the church and at the altar here named. The two Angels are truly "Raphaelesque."—*Ed. Flor.*, 1832-8.

each other by letter.* Then Francia, having heard so much discourse concerning the divine paintings of Raphael, desired to see his works, but he was now old and enjoying his ease in his beloved Bologna. It so chanced, however, that Raphael painted a picture of St. Cecilia in Rome, for the Cardinal of Pucci Santi Quattro, and this was to be sent to Bologna, there to be placed in one of the chapels of San

* For details concerning these letters, see the *Felsina Pittrice*. See also the *Memorie della Vita di Francia*, &c., of Calvi ; but for the delectation of the English reader "I will not account it trouble," as saith our author on various occasions, to reproduce here certain parts of the only one by Raphael, which is acknowledged by all writers to be authentic:—

"My dear Messer Francesco,—I have this moment received your portrait, which has been brought to me safely and without having suffered any injury whatever, by Bazotto. I thank you for it heartily, it is singularly beautiful, and so life-like, that I sometimes fancy myself to be near you, and listening to your words. I beg you to have patience with me, and to excuse the long delay of mine, which perpetual and weighty occupations have prevented me from executing with my own hand, as we agreed, and I did not think it becoming to permit that it should be done by my scholars, and only retouched by myself. On the contrary, it will be proper that all shall be able to perceive how little my work is capable of comparing with your own. I beg that you will grant me your friendly indulgence, you may yourself have experienced what it is to be deprived of one's freedom, and to be obliged to live in the service of nobles. * * * *

"Meanwhile, I send you, through the same person, who returns in about six days, another drawing, that of the Presepio, already known to you namely, but very different, as you will see, from the picture which you have honoured with so much praise. And this I constantly hear that you are pleased to bestow on my attempts, insomuch, that I must blush for myself, as indeed, I may well do with respect to the trifle I now send you, but you must accept it as a token of my respect and affection, rather than for any other cause. If I, on my part, might possess your story of Judith, I should certainly treasure it among my most valued and dearest possessions.

"The honourable Signor Datary is awaiting his little Madonna with great desire, as is the Cardinal Riario his larger one ; of all which Bazotto will inform you more minutely. I shall myself see them with all the pleasure and satisfaction with which I always see and commend your works, than which I find none more beautiful or executed better. Continue to hold me in affection as I hold you with my whole heart ; being ever bound to your service, and truly your own, RAFFAELLE SANZIO."

The above is taken from the German. The original Italian of Raphael not being for the moment within reach of the present writer. But the well-known conscientiousness of German translators is a sufficient guarantee for its fidelity.

Giovanni-in-Monte, where the tomb of the Beata Elena dell' Olio is to be seen.* Having packed up his work, therefore, Raphael addressed it to the care of Francia, who, as being his friend, was to see it placed on the altar of the chapel for which the picture was destined; with the proper frame-work and ornaments, which had been already prepared for it. This was an office which pleased Francia greatly, since he would thus have the long-desired opportunity of seeing the works of Raphael. Wherefore, having opened the letter written to him by the latter, wherein that master begged him to repair any scratch that might be found on the painting, and further requested, that, if he perceived any defect, he would, as a friend, correct it for him, Francia caused the picture, with the greatest joy, to be taken into a good light, and had it removed from its case. But such was the astonishment it caused him, and so great was his admiration for it, that, perceiving his own error and the foolish presumption with which he had weakly believed in his own superiority, he took it deeply to heart, and, falling ill with his grief, in a very short time he died of its effects.†

The picture of Raphael was, indeed, divine—not painted, but absolutely alive: he had executed and finished it to such perfection that among all the admirable works performed by him in his whole life, though every one is beautiful, this may well be called the most exquisite. Comparing the beauties of this most exquisite picture with his own works,

* The admirable picture of St. Cecilia remained in its place until 1796, when it was taken to Paris, but being restored to Bologna in 1815, now adorns the noble Gallery of that city.—*Masselli.* See also Giordani. *Catalogo*, &c., who gives a biographical sketch of Francia in No. 152 of that work.

† This relation is declared by Malvasia, in his life of Francia, to be totally groundless. Other works of Raphael had, according to this writer, been seen by Francia before the arrival of the St. Cecilia in Bologna, and he lived eight years at least, says Malvasia, after that event. But this last assertion is shown by authors of a later period to be incorrect, the death of Francia having been proved by documents to have occurred on the 6th Jan., 1817, one year earlier, be it observed, than the date assigned by Vasari. Quatremère de Quincy, in his of life Raphael, remarks with justice, that, to a sensitive man as Francia was, and one ever accustomed to be considered first in his own country, the seeing himself surpassed by a more youthful competitor may have been a source of pain. That it was the cause of death even Vasari does not affirm by evidence, and it will be remarked that he afterwards considerably softens the force of his first assertion to that effect.

which he saw around him, Francia felt as one terrified and half deprived of life: he was, indeed, utterly confounded, but, nevertheless, caused the painting to be placed, with all care and diligence, in the chapel for which it was intended in the church of San Giovanni-in-Monte; but, having become like a man beside himself, he took to his bed a few days after, appearing to himself to be now almost as nothing in art, when compared with what he had believed himself, and what he had always been considered. Thus he died, as many believe,* of grief and vexation, incurring the same fate from so earnestly contemplating the living picture of Raphael, as that which befell Fivizzano, from too fixedly regarding his own beautiful painting of Death,† and on which the following epigram was composed:—

Me veram pictor divinus mente recepit.
Admota est operi deinde perita manus.
Dumque opere in facto defigit lumina pictor,
Intentus nimium, palluit et moritur.
Viva igitur sum mors, non mortua mortis imago
Si fungor, quo mors fungitur officio.

There are, nevertheless, many who declare his death to have been so sudden as to give rise to the belief, which was confirmed by various appearances, that it was caused by poison, or apoplexy, rather than anything else.‡ Francia was a man of great prudence: he led a most regular life, and was of a robust constitution. At his death, in the year 1518,§ he received honourable interment from his sons in Bologna.

* Here Vasari evidently intends to weaken the force of what he has previously said in respect to the death of Francia.

† Della Valle and other Italian writers think this should be read *la sua bella morta.* The picture of a beautiful woman that is to say, lying dead, rather than his "beautiful painting of Death," as Vasari's words would imply.

‡ The uncertainty here expressed, gives further proof that the previous narration was founded on no authentic information.

§ 1517, as we have said.—See *ante*, p. 304, *note* (†).

PIETRO PERUGINO, PAINTER

[BORN 1446—DIED 1524.]

THE benefits derived by some men of distinction from the poverty of their youth, and how potent an assistant poverty sometimes proves in the cultivation of the faculties and for the attainment of excellence, may be clearly perceived in the history of Pietro Perugino.* This artist, seeking to escape from the extreme of penury in Perugia, departed to Florence, hoping, by means of his abilities, to attain to some distinction. He there remained many months without even a bed to lie on, and miserably took his sleep upon a chest; but, turning night into day, and labouring without intermission, he devoted himself most fervently to the study of his profession. Continual labour thus became the habit of his life: he knew no other pleasure than that of toiling incessantly in his vocation, and, therefore, painted perpetually.

Having the prospect and terrors of poverty constantly before his eyes, Pietro undertook works for gain, on which he would probably not have cast his eyes if he had possessed wherewith to support himself; but it is very possible that riches would have closed the path to eminence offered by his talents, as effectually as it was opened to him by poverty and by the impulse received from his need, for he was thereby impelled to struggle, that he might escape from so wretched and debased a condition,† and, at least, secure the means of life, if he might not hope to attain to the highest eminence. With this in view he did not permit himself to regard cold, hunger, fatigue, or privation of any kind, nor was he ashamed to perform any work that might help to promote his object, which was to obtain the power of some

* For minute details respecting this artist, whose family name was Vannucci, see Mezzanotte, *Della vita e delle opere di Pietro Vannucci da Castello della Pieve*, &c. Perugia, 1836; see also Pascoli, *Vite de' Pittore Perugini*; Mariotti, *Lettere Pittoriche Perugine*; and Orsini, *Vita e Elogio dell' egregio Pittore Pietro Perugino e degli Scolari di esso*, Perugia, 1804.

† Pietro was not of low condition, though so poor. The Vannucci family had enjoyed the rights of citizenship in Perugia, at least from the year 1427.—See Mariotti, *Lettere, ut supra*; see also Rumohr, *Italienische Forschungen*, vol. ii.

day living in ease and quietness. It was his wont to say, and almost in the manner of a proverb, that after bad weather the good must come; and that when it is fair weather, a man must build his house, that he may thus be under shelter when he most needs it.

But to the end that the progress of this artist may be the better understood, I begin with his beginning, and relate that, according to common report, there was born in the city of Perugia, to a poor man called Christofano,* of Castello della Pieve, a son, whom, at his baptism, they named Pietro. This child, brought up in penury and want, was given by his father to be the shop-drudge of a painter in Perugia, who was not particularly distinguished in his calling, but held the art in great veneration and highly honoured the men who excelled therein;† nor did he ever cease to set before Pietro the great advantages and honours that were to be obtained from painting, by all who acquired the power of labouring in it effectually; recounting to him all the rewards bestowed on the various masters, ancient and modern, thereby encouraging Pietro to the study of his art: insomuch that he kindled in the mind of the latter the desire to become one of those masters, as he resolved, if fortune were propitious to him, that he would do. The boy would thus often inquire of such persons as he knew to have seen the world, in what city the best artists were formed? This question he addressed more particularly to his instructor, from whom he constantly received the same reply, namely, that Florence was the place, above all others, wherein men attain to perfection in all the arts, but more especially in painting. And to this, he said, they were impelled by three causes: first, by the censure freely expressed by so many persons and in such various modes, for the air of that city gives a natural quickness and freedom to the perceptions of men, so that they cannot

* Cristofano Vannucci. Pietro Perugino is thus sometimes called Pietro di Cristofano, by Italian writers, sometimes Pietro Vannucci. On his works is often found the inscription, *Petrus de Castro Plebis*, from the circumstance of his birth having taken place in Castello della Pieve (now Città della Pieve), and not in Perugia, as Vasari has it.

† Pietro is believed to have been sent to Perugia in his eleventh year, and to have acquired the first rudiments of his art under Benedetto Buonfigli, perhaps also under Niccolò Alunno, of whom Vasari has spoken in the life of Pinturicchio.

content themselves with mediocrity in the works presented to them, which they always judge with reference to the honour of the good and beautiful in art, rather than with respect to, or consideration for, the man who has produced them: next, that, to obtain the means of life in Florence, a man must be industrious, which is as much as to say that he must keep his skill and judgment in perpetual activity, must be ever ready and rapid in his proceedings; must know, in short, how to gain money, seeing that Florence, not having a rich and abundant domain around her, cannot supply the means of life to those who abide within her walls, at light cost, as can be done in countries where produce abounds largely. The third cause, which is, perhaps, not less effectual than the other two, is the desire for glory and honour, which is powerfully generated by the air of that place, in the men of every profession, and whereby all who possess talent are impelled to struggle, that they may not remain in the same grade with those whom they perceive to be only men like themselves (much less will any consent to remain behind another), even though they may acknowledge such to be indeed Masters; but all labour by every means to be foremost, insomuch that some desire their own exaltation so eagerly as to become thankless for benefits, censorious of their competitors, and, in many ways, evil-minded, unless that effect be prevented by natural excellence and sense of justice. It is, however, true that when a man has acquired sufficient for his purposes in Florence, if he wish to effect more than merely to live from day to day, as do the beasts that perish, and desire to become rich, he must depart from her boundaries and seek another market for the excellence of his works and for the reputation conferred by that city; as the learned derive profit from the renown obtained by their studies. For the city of Florence treats her artists as Time treats his works, which, having perfected, he destroys, and, by little and little, gradually consumes.

Influenced by these counsels, therefore, and moved by the persuasions of various persons, Pietro repaired to Florence with the determination to attain excellence, and in this he succeeded well, for, at that time, works in his manner* were

* Vasari here alludes to the earlier manner of the fifteenth century, as

held in the highest esteem. He studied under the discipline of Andrea Verrocchio,* and the first figures painted by him were executed for the Nuns of San Martino, at a convent without the gate of Prato, but which has now been ruined by the wars. At the Carthusian Monastery, also, he painted a San Girolamo in fresco, which was then highly esteemed by the Florentines, and is often cited by them with commendation, because the saint was represented as old, meagre, and wan, with the eyes fixed on the cross; nay, he was depicted as worn and consumed by fasting to such a degree that he was little more than a skeleton, as may be still seen from a copy of that picture which is now in the possession of the before-mentioned Bartolommeo Gondi. In a few years Pietro attained to such a height of reputation, that his works were dispersed, not only through Florence and all over Italy, but in France, Spain, and other countries, whither they had been despatched. His paintings being thus held in high estimation, and bearing a very great price, the merchants began to make purchases of them and to send them into different lands, to their great gain and advantage.

For the Nuns of Santa Chiara,† Pietro painted a picture of the Dead Christ, the colouring of which was so beautiful as well as new, that it awakened in the artists of the time an expectation of the excellence which Pietro was destined to attain. In this work there are some most admirable heads of old men, and the Maries also, having ceased to weep, are contemplating the departed Saviour with an expression of reverence and love which is singularly fine: there is, besides, a Landscape, which was then considered to be exceedingly beautiful; the true method of treating landscapes, which was afterwards discovered, not

opposed to that of the later period, which commenced with Leonardo da Vinci.

* This assertion has been much disputed. Mariotti and Pascoli will not admit that Verrocchio was the master of Pietro, affirming him to have abandoned painting before the latter went to Florence. Lanzi and Orsini are inclined to think Vasari right. For the detailed opinions of these authorities, with the reasons by which they are supported, the reader is referred to their works, as before cited.

† This picture is now in the Pitti Palace, the colour is somewhat faded, from long exposure to the sun suffered by that work while in the church of Santa Chiara.—*Ed. Flor.*, 1838.

having then been adopted. It is related that Francesco del Pugliese offered to give the Nuns three times as much as they had paid Pietro for that picture, and to cause another exactly like it to be executed for them by the same hand; but they would not consent, because Pietro had told them that he did not think he could equal the one they possessed.*

In the convent of the Frati-Gesuati, also,† beyond the Pinti Gate, there were various works by this master, and, as that monastery and church are both destroyed.‡ I will not refuse the labour of describing them, but will take this occasion, before proceeding further with the life before me, to say a few words concerning them. The architecture of the church was due to Antonio di Giorgio, of Settignano; it was forty braccia long and twenty broad. At the upper end, four steps or stairs conducted to a platform of six braccia, on which stood the high altar, magnificently decorated with ornaments of cut stone; and over this altar, also in a richly adorned frame-work, was a picture by the hand of Domenico Ghirlandajo, as we have before related. In the midst of the church was a screen, or wall of separation, in the centre of which was a door worked in open work from the middle upwards. On each side of this door stood an altar, and over each altar was a picture by the hand of Pietro Perugino, as will be related hereafter. Over the door, also, was a most beautiful Crucifix by Benedetto da Maiano, on one side of which was a Madonna, and on the other a figure of San Giovanni, both in relief. Before the platform of the high altar, and against the screen abovementioned, was a choir of the Doric order, admirably carved in walnut-wood, and over the principal door of the church was another choir, or gallery, supported on a strong wood-work, the under part of which as seen from below represented a canopy, overlaid with a rich decoration in beautifully arranged compartments; a balustrade was added, by way of

* Rumohr declares Vasari to be here describing a work of Pietro's maturer years as that of his youth.—See *Ital. Forsch.*, vol. ii. p. 345.

† Suppressed by Pope Clement IX. in 1668. These fathers were able painters on glass, and Pietro is said to have acquired much knowledge in the use of mineral colours, from observing their practice.

‡ The church was called San Giusto alle Mura, it was demolished by Philip of Orange, in the year 1529, when that prince marched against the Florentines, on behalf of Pope Clement VII.

defence to that part which was opposite to the high altar. This choir was exceedingly commodious for the friars of that convent during the performance of their nocturnal services, or when engaged in their private devotions: it was, besides, very useful to them on all festivals and holidays. Over the principal door of the church, which was amply decorated with beautiful ornaments in stone, and with a portico reposing on fine columns, which extended even to the door of the convent, was the figure of the Bishop San Giusto, in a lunette, with an Angel on each side, by the hand of the master in minature, Gherardo; a very fine work, and placed there because the church was dedicated to San Giusto: Within the building there was a relic preserved by those friars, an arm of the saint namely. At the entrance to the convent was a small cloister, cloister, the extent of which was exactly equal to that of the church, forty braccia long that is, and twenty broad. The arches and vaulting of this cloister were supported by columns of stone, and the whole formed a spacious and very commodious loggia, or gallery, entirely around the building. In the centre of the court of the cloister, which was neatly paved all over with cut stones, was an extremely beautiful fountain, with a loggia above it, also built on stone columns, which made a rich and handsome ornament to the place. In this cloister was the chapter-house of the monks, with the lateral door of the church and the stairs which ascended to the upper stories, where were dormitories and other apartments for the use of the brotherhood. On the further side of the cloister, and exactly opposite to the principal door of the convent, was a spacious avenue, the length of which was equal to that of the chapter-house and the chancery: this avenue led to a cloister which was larger and more beautiful than the first. All this line, the forty braccia of the loggia belonging to the first cloister, that is, with the length of the avenue and that of the loggia of the second cloister, formed a very long and most beautiful succession of arcades, the view of which was more delightful than words could easily describe. And the effect was all the finer from the circumstance that, beyond the last cloister, and in the same direction, there extended one of the walks of the convent garden, which was two hundred braccia in length; all which, as seen

by those who came from the principal door of the convent, formed a view that was admirably beautiful. In the second cloister was a refectory, sixty braccia long and eighteen wide; with all the requisite chambers, or, as the monks call them, offices, which, in such a convent, are demanded. Over this was a dormitory in the form of the letter T, one part of which, the direct line, or principal part namely, which was sixty braccia long, was double, having cells on each side that is to say, and at the upper end, in a space of fifteen braccia, was an oratory, above the altar of which was a picture by the hand of Pietro Perugino. Over the door of this oratory, also, was another work by this master, the latter being in fresco, as will be related hereafter. On the same floor, but over the chapter-house, was a large room which those fathers used for the purposes of their glass-painting, and where they had their furnaces and other things needful to such an occupation. Pietro was therein very useful to them, for as while he lived he prepared them their cartoons for these works; so all that they performed in his time were excellent. The garden of this convent, moreover, was so well kept and so beautiful, the vines were so finely trained around the cloister, and all was so well managed, that nothing better could be seen either in Florence or around it. In like manner the place wherein the monks distilled odoriferous waters and prepared medicinal extracts, as was their custom, was supplied with all the conveniences that could possibly be imagined. This convent, in fine, was one of the most beautiful, most commodious, and best managed houses of religion in the whole state of Florence; wherefore it is that I have resolved to make this mention of the same: and this I have done the rather because the greater part of the paintings therein were by the hand of Pietro Perugino.

But returning, at length, to this Pietro, I proceed to say, that of the works performed by him in the above-described convent, nothing has been preserved but the pictures executed on panel, seeing that all those in fresco were destroyed in the siege of Florence, when the building was wholly demolished. The panel pictures, however, were carried to the gate of San Pier Gattolini, where those monks were provided with a refuge in the church and convent of San

Giovannino.* Of the two pictures by Pietro, which, as we have said, were on the above-mentioned screen, the one represented Christ in the Garden with the Apostles, who are sleeping: in this work Pietro shows how effectual a refuge is sleep from the cares and pains of life, he having depicted the disciples of Christ in attitudes of the most perfect ease and repose.† The other painting is a Pietà, the Saviour lying dead that is, in the lap of Our Lady, around whom are four figures not inferior to others executed in the manner of that master. Among the various characteristics of this work, it is to be remarked that the figure of the Dead Christ here described is benumbed and stiffened, as if it had been so long on the cross that the time and cold had brought it to that appearance. St. John and the Magdalen, in heavy affliction, are weeping as they support the body.‡

In another picture, executed with infinite care, is the Saviour on the Cross, at the foot of which is the Magdalen, with St. Jerome, St. John the Baptist, and the Beato, Giovanni Colombini, the founder of that order to which the monks belonged.§ These three pictures have suffered considerably, in the shadows and on all the dark parts there are numerous cracks, ‖ and this has happened from the circumstance, that when the first colour was laid on the ground, it had not perfectly dried before the second (for there are

* This church then began to be called *della Calza*, a name which had its origin in the singular form of the head-dress worn by those monks, and which it still retains.—*Masselli.*

† This work is now in the Florentine Academy of the Fine Arts. The sleep here described is not a heavy lethargic slumber, but is indeed a most refreshing one.—*Schorn*, German translation of Vasari.

‡ This also is in the Florentine Academy, but having been taken to Paris, was there *restored* with so little mercy, that the softness and harmony of the work was carried off together with the dust and smoke.—*Masselli.*

§ Now on a lateral altar of the church of the Calza.—*Ibid.*

‖ "The injury here deplored by Vasari, is but slight," remarks the Italian commentator, "and may be easily passed over; not so those daily inflicted on the works of the best masters by audacious *cleaners*, who pretend to make that new which was executed three or four centuries since, a labour for which they are little likely to receive thanks; but were some of these gentry to be repaid according to their deserts, they might have fewer imitators than they now unfortunately find."

three coats of colour given one over the other) was applied, wherefore, in the gradual drying by time, they have become drawn throughout their thickness, with a force that has sufficed to produce these cracks; a fact that Pietro could not know or anticipate, since it was but in his time that the practice of painting well in oil first commenced.

The works of Pietro being much extolled by the Florentines, as we have said; a Prior of the same convent of the Ingesuati, who took great pleasure in the art, commissioned him to paint a Nativity on the walls of the first cloister, with the Adoration of the Magi, the figures extremely small, and this work he conducted to perfection with much grace and elegance. Among the heads, which are infinitely varied, are portraits from the life not a few, and one of these is the likeness of Andrea Verrocchio, Pietro's master. In the same court, and over the arches resting on the columns, our artist executed a frieze wherein were heads of the size of life, and among them was that of the Prior himself, so life-like, and painted in so good a manner, that the best judges among artists have declared it to be the most perfect work ever performed by this master. In the second cloister, over the door leading into the refectory, he was likewise commissioned to paint an historical picture, the subject of which was Pope Boniface, confirming to the Beato Giovanni Colombino, the habit of his Order. Here Pietro painted the portraits of eight of the monks, with a most beautiful perspective, receding in a manner which was greatly extolled, and deservedly so, for to these matters Pietro gave particular attention. Beneath this picture he commenced a second, representing the Birth of Christ, with angels and shepherds, the colouring of which was exceedingly fresh and lively. Over the door of the above described oratory also, he painted three half-length figures of Our Lady, St. Jerome, and the Beato Giovanni, in so fine a manner, that this was esteemed among the best of the mural paintings executed by Pietro.*

The Prior of this cloister, as I have been told, was very successful in the preparation of ultra-marine blues, and having them, from this circumstance, in good store, he

Bottari remaks, and with reason, that "the loss of so many works executed while Pietro Perugino was at the best period of his artistic life, can never be sufficiently deplored."

therefore desired that Pietro should use them frequently in all the above-mentioned works; he was nevertheless so mean and mistrustful that he dared not confide the colour to Pietro, but would always be present when the latter was using the azure blue. The master therefore, who was by nature upright and honest, nor in any way covetous of another man's goods, took the distrust of the Prior very ill, and determined to make him ashamed of it. He accordingly placed a bowl of water beside him whenever he had prepared draperies or other parts of the picture to be painted in blue and white, calling every now and then on the Prior (who turned grudgingly to his little bag of the colour), to put ultra-marine into the vase or bottle wherein it was tempered with water: then setting to work, at every second pencil-full he washed his brush into the bowl beside him, wherein there remained by this means, more colour than the painter had bestowed on his work. The Prior finding his bag becoming empty, while the work made but little show, cried out once and again, time after time,—"Oh, what a quantity of ultra-marine is swallowed up by this plaster." "You see for yourself how it is," replied Pietro, and the Prior went away. When he was gone, the master gathered the ultra-marine from the bottom of the bowl, and when he thought the proper time for doing so was come, he returned it to the Prior,—saying to him. "This belongs to you, father, learn to trust honest men, for such never deceive those who confide in them, although they well know how to circumvent distrustful persons like yourself, when they desire to do so."

By the works here executed and many others, Pietro acquired so great a reputation, that he was almost compelled to go to Siena, where he painted a very large picture in the church of San Francesco, which was considered to be extremely beautiful,* as was another by his hand in that of Sant' Agostino; the latter representing Christ Crucified, with certain Saints.† A short time after this, Pietro painted a picture of St. Jerome "in penitence," for the church of San

* This picture perished in the deplorable conflagration of this church, which happened about the middle of the seventeenth century.—*Della Valle.*

† Still in Sant' Agostino, and will be found engraved in Rossi's work on the cathedral of Siena.

Gallo in Florence, but this work is now in San Jacopo-tra-Fossi, at the corner of the Alberti, where those monks now have their abode.* Pietro likewise received a commission to paint a figure representing the Dead Saviour, with the Madonna, and San Giovanni, above the steps leading to the side door of San Pietro Maggiore, and this he executed in such a manner, that, exposed as it is to wind and weather, it has nevertheless maintained such freshness, as to have the appearance of being but just finished by the hand of the master.† Pietro Perugino certainly proved himself well acquainted with the management of colours, in fresco as well as in oil, insomuch, that the most able artists are largely indebted to him for the knowledge to be obtained by means of his works, more especially as regards the lights.

In the church of Santa Croce, in the same city, this master painted a Madonna mourning over the body of Christ, which she sustains on her bosom ; in this picture there are two figures, the sight of which awakens astonishment, not so much indeed for their excellence, as for their freshness ; that a painting in fresco should have remained so new-looking and lively for so long a time is surprising.‡ From Bernardino de' Rossi, Pietro received a commission to paint a San Sebastiano to be sent into France, and the price agreed on was to be one hundred gold crowns, but the picture was sold by Bernardino to the King of France for four hundred gold ducats. At Vallombrosa, this artist painted a figure for the High Altar,§ with another for the Certosa or Carthusian Monastery at Pavia, for the same monks.‖

For the High Altar of the episcopal church in Naples,

* The fate of this work is not known. There is a St. Jerome in prayer by Pietro Perugino among the pictures of the Colonna Gallery in Rome, but we have no means of ascertaining whether this be the work here alluded to.

† When the church of San Pietro Maggiore, which had shown symptoms of decay from the year 1784, was entirely demolished, this picture was placed by the Senator Albizzi, in a small chapel of his palace, where it still remains.—*Ed. Flor.*, 1832-8.

‡ This picture is no longer in Santa Croce.

§ Now in the Florentine Academy of the Fine Arts. It is an Assumption of the Virgin, and one of Pietro Perugino's best works.

‖ A part only of this work, which consisted of six compartments, is now in the Certosa of Pavia. The remaining portions were taken to Milan by the Melzi family in 1795.—See Rumohr, *Ital. Forsch.*, vol. iii. p. 27.

Pietro was commissioned by Cardinal Caraffa, to paint an Assumption of Our Lady, with the Apostles in adoration around the tomb ;* and for the Abbot, Simone de' Graziani of Borgo San Sepolcro, he painted a large picture which was executed in Florence ; being afterwards transported to the church of San Gilio at Borgo, on the backs of porters, at very heavy cost.† To Bologna Pietro sent a picture for the church of San Giovanni-in-Monte ; in this there are two figures standing upright, with the Virgin appearing in the heavens above them.‡

By all these works the fame of the master became so widely diffused throughout Italy and in foreign lands, that he was invited to Rome, by Pope Sixtus IV., to his great glory; here he was appointed to work in the Sistine chapel, together with the other eminent artists who had also been invited by that Pontiff; and in company with Don Bartolommeo della Gatta, Abbot of San Clemente in Arezzo, he painted the story of Christ delivering the keys to Peter. The Nativity of the Saviour, his Baptism,§ with the Birth of Moses, and his discovery by the daughter of Pharaoh, who takes him from the little ark of bulrushes, were also painted by this master. On the side whereon is the altar likewise, Pietro executed a mural painting of the Assumption of the Virgin, and in this he placed the portrait of Pope Sixtus, in a kneeling position. But these last mentioned works were destroyed during the pontificate of Pope Paul III., when the divine Michelagnolo painted his picture of the Last Judgment in that chapel. In the palace of the Pope, Pietro painted a ceiling in one of the apartments of the Torre Borgia ; here he depicted certain stories from the life of Christ, with ornaments of foliage in chiaro-scuro, a work reputed at the

* Still in the cathedral, but no longer on the high altar: it has been removed to one of the smaller altars. This picture is said to have awakened in Sabbatini called Andrea di Salerno, the desire to become a painter ; and leaving Naples, he was proceeding to place himself under Pietro Perugino; but hearing the praises of Raphael he repaired to Rome instead, where he studied under the last named master ; returning afterwards to Naples he there became the head of a most flourishing school.—*Masselli.*

† Still in San Gilio, and in good preservation.

‡ This work was taken to Paris, but was recovered, and is now in the Gallery of Bologna.

§ The Birth and Baptism of Christ are still in good preservation.

time, to be one of extraordinary excellence. In the church of San Marco, also in Rome, he painted an historical piece, beside the chapel of the Sacrament, representing two martyrs: this is accounted among the good works executed by Pietro while in Rome.* For Sciarra Colonna he painted a Loggia with several chambers, in the Palace of Sant' Apostolo;† and all these works placed him in possession of a very large sum of money; Pietro, therefore, determined to remain no longer in Rome, and departed thence with the good favour of all the court. He then returned to his native city of Perugia, and there executed various frescoes and pictures in different parts of the city, more particularly in the palace of the Signori, where he painted a picture in oil, for the chapel of that building, representing the Virgin, with other saints.‡

In the church of San Francesco-del-Monte, Pietro painted two chapels in fresco, the Adoration of the Magi in one, and in the other the Martyrdom of certain Monks of the Franciscan order, who, having proceeded to the Sultan of Babylon, were there put to death.§ In San Francesco del Convento,‖ this master painted two pictures in oil, in one of which he depicted the resurrection of Jesus Christ,¶ and in the other San Giovanni Batista, with other saints. For the church of the Servites also, Pietro likewise painted two pictures,** one

* There is said to be but one painting by Perugino now in San Marco, that of the titular Saint namely, which is in one of the chapels.

† Of these paintings no trace now remains.

‡ The Patron Saints of Perugia namely, SS. Lorenzo, Ercolano, Constantius, and Ludovico, Bishop of Tolosa. This picture was taken to Paris, but on its restoration to that city was sent to the Gallery of the Vatican. It has been frequently engraved, among others by Landon, *Annales du Musée Napoleon.* tom. ii.

§ Mezzanotte, *Vita di Pietro*, &c., does not name these works, but describes a third chapel with a Birth of Christ (presepio) by Perugino.

‖ Or of the Padri Conventuali.

¶ This celebrated work was also taken to Paris, and was sold by its possessors on its restoration, to the Government, when it was placed in the Gallery of the Vatican. This picture suffered much from cleaning in 1788. Some writers affirm, that the portrait of Raphael may be found here, in the face of a sleeping soldier namely, with that of Pietro himself, which is said to be in the figure of a soldier, who is in the act of flight. An engraving of this work will be found in Guattoni, tav. ix. of the *Pittura dell' appartamento Borgia*

** The church of the Servites is in our days called Santa Maria Nuova. The Transfiguration is now above the smaller door, and has greatly suffered. —Orsini, *Guida di Perugia.*

representing the Transfiguration of Our Lord, and the other, which is beside the sacristy, the Adoration of the Magi.* But as these works are not of equal excellence with some others by this master, it is considered certain that they are among the first which he executed. In San Lorenzo, which is the cathedral of that city (Perugia), there is a Madonna by the hand of Pietro, in the chapel of the *Crocifisso,* with the Maries, San Giovanni, San Lorenzo, San Jacopo, and other saints.† For the altar of the sacrament, where the ring with which the Virgin Mary was espoused is preserved, this master painted an altar-piece representing the Marriage of Our Lady.‡

At a later period, Pietro painted the Hall of Audience in the Exchange of Perugia entirely in fresco. The compartments of the ceiling, that is to say, which he decorated with the seven planets, each drawn in a kind of chariot by different animals, according to the old manner; on the wall opposite to the door of entrance he depicted the Birth and Resurrection of Christ;§ and on panel he represented San Giovanni, in the midst of other saints. On the side wall of the building Pietro then painted figures in his own manner, those on one side represent Fabius Maximus, Socrates, Numa Pompilius, Fulvius Camillus, Pythagoras,‖ Trajan, L. Sicinius, the Spartan Leonidas, Horatius Cocles, Fabius Sempronius,¶ the Athenian Pericles, and Cincinnatus: on the opposite wall are figures of the prophets; Isaiah, Moses, and Daniel namely; with David, Jeremiah, and Solomon: the master likewise added those of the Sybils; the Erythræan, the Lybian, the Tiburtine, the Delphic, and the others.**

* The Adoration of the Magi was taken to Paris, but is now (if, observe certain writers, that so-called be indeed the same picture) restored to the church.—See Rumohr, *Ital. Forsch.*, vol. ii. p. 359.

† No longer in the cathedral.

‡ Much has been said of this painting, and various stories are related respecting its fate, one declaring it to have perished with the ship in which it was about to be transported to America. The certain but grievous truth being, says an Italian writer, that it is lost to Italy.

§ The Transfiguration, and not the Resurrection, as here asserted by Vasari, and repeated by all who have followed him.—*Masselli.*

‖ Pittacus, not Pythagoras.

¶ Publius Scipio, rather.

** For details respecting the Sybils, and the office assigned to them by certain theologians, see Blondell, *Des Sibylles Célèbres;* Clasen, *De Oraculis Gentilium.* See also St. Augustine, *De Civit. Dei.*, M.DDD.XLVII.

Beneath each of these figures is a sentence in the manner of a motto, taken from the writings or sayings of the personage represented above, and appropriate in some sort to the place wherein the artist has painted it. In one of the ornaments of this work Pietro placed his own portrait, which has a very animated appearance, and beneath it he wrote his name in the following manner :*—

Petrus Perusinus egregius pictor,
Perdita si fuerat pingendo hic retulit artem ;
Si nunquam inventa esset hactenus, ipse dedit.
Anno D. MD.

This work, an exceedingly fine one, and which has been more highly extolled than any other executed by Pietro in Perugia,† is still held in great estimation by the people of that city, as the memorial of so renowned an artist of their native place.‡ In the church of Sant' Agostino, also in Perugia, he painted the Baptism of the Saviour by St. John, in the principal chapel; this is a very large picture, entirely isolated, and surrounded by a very rich "ornament" or frame work, and on the back, or that side opposite to the choir, the master further depicted the Birth of Christ, with heads of saints in the upper part of the painting ; in the predella are several historical scenes, represented by small figures very carefully executed. In the chapel of San Niccolò, in the same church, he painted a picture for Messer Benedetto Calera.§

Having afterwards returned to Florence, Pietro painted a picture for the monks of the Cestello, representing San Bernardo; as he also did another, with our Saviour on the Cross, the Virgin, San Benedetto, San Bernardo, and San Giovanni, for the Chapter House. At Fiesole, in the church

* The inscription was not written by Pietro, but by his fellow citizens ; nor was his portrait introduced without an invitation to the master to place it where it is found.

† It has been engraved by Cecchini. Over the figures are female forms representing such virtues as the personages beneath were supposed to be distinguished by; over Fabius Maximus, Socrates and Numa Pompilius, is Prudence, for example; over Camillus, Pittacus, and Trajan Justice, &c., &c. The figure of Daniel is said to be a likeness of Raphael in his youth. —See Mariotti, *Lettere Perugine.*

‡ The Hall of the Exchange, observes an Italian writer, is to the fame of Pietro Perugino, as are the *Stanze* of the Vatican to that of Raphael.

§ For minute details respecting these works, which are still in the church, see Orsini, as before cited.

of San Domenico, he painted a picture of the Madonna, in the second chapel on the right hand; there are besides three figures in this work, one of which, a San Sebastiano namely is worthy of the highest praise.* Pietro had worked so much, and received such perpetual demands for his works, that he frequently used one and the same object or figure several times in different pictures, his theory and mode of treatment in art had, indeed, become so mannered, that he gave all his figures the same expression. Now Michelagnolo was, by this time, coming forward to his place, and Pietro earnestly desired to see his works, because of the great praise bestowed on them by the artists, but as he perceived that the greatness of the name which he had himself acquired in all places, began to be obscured by others, he sought much to lower and mortify all who were then labouring to distinguish themselves, by the caustic severity of his remarks. This caused him to receive various offences from different artists, and Michelagnolo told him publicly, that he was but a dolt and blockhead in art.† But Pietro could not endure so grievous an affront, and the two artists presented themselves before the Council of Eight, whence Pietro withdrew, however, with very little honour. Meanwhile the Servite Monks of Florence, desired to have the picture for their high altar painted by some master of great renown, and had given the commission for it to Filippo Lippi on account of the

* These pictures are in good preservation, with the exception of the centre, which has been somewhat injured by injudicious cleaning. The Monastery is now a Convent of Nuns; and the place being under *Clausura*, the pictures cannot easily be seen, but a description of them will be found in Rumohr, who obtained admission by an order from the archbishop.—See *Ital. Forsch.*, vol. ii. p. 345. They are engraved in the *R. Galleria di Firenza*, serie i. vol. ii. tav. lxxxv., and there is a *replica* of the St. Sebastian, at Rome, (in the Sciarra Palace).

† "This bitter remark, uttered in the heat of resentment," observes an Italian writer, jealous for the honour of our artist, "must not be permitted to prejudice our Perugino, nor should it be turned to his injury, as Della Valle, with his wonted acerbity, has dared to do. He who does not appreciate the works of Pietro is incapable of doing justice to those of the Urbinese," (so do they of Urbino fondly call their Raphael), "and for me I prefer to that of Della Valle, the judgment of a distinguished Briton, who, after having contemplated the two pictures of these masters, that were in San Giovanni-in-Monte (Bologna), remarked as follows:—'In the picture of Pietro, I see Raphael as he is to be, in the picture of Raphael, I see Pietro as he has been.'"

departure of Leonardo da Vinci to France, but the former, when he had completed the half of one, out of the two pictures, of which the Altar-piece was to be composed, departed to another life; whereupon the monks, moved by the faith they had placed in Pietro, confided the whole work to his care. In this painting, wherein Filippino had begun to represent the Deposition of Christ from the Cross, that master had finished the upper part, where Nicodemus is lowering the body; Pietro therefore continued the work by painting the lower part, the swooning of Our Lady namely, with certain other figures. And as this work was to consist of two pictures, the one to be turned towards the choir of the monks, and the other towards the body of the church, the monks proposed to have the deposition towards the choir, with an Assumption of the Virgin towards the church, but Pietro executed the latter in so ordinary a manner, that they determined to have the Deposition in front, and the Assumption towards the choir; both have now been removed to other altars in the same church, and the Tabernacle of the Sacrament has been erected in their place.* Of this work, therefore, six small pictures only have remained at the high altar, certain saints namely, which were painted in niches by Pietro. I find it related, that when the painting was first uncovered, all the new artists censured it greatly, principally because Pietro had again adopted the same figures that had been previously painted in other of his works, for which his friends reproached him not a little, declaring that he had taken no pains, but whether induced by avarice, or by the desire to spare his time, had departed from his usual good manner; to all which Pietro replied, "I have painted in this work the figures that you formerly commanded, and which then pleased you greatly; if they now displease you, and you no longer extol them, what can I do?"‡ This did not pre-

* The picture partly painted by Filippino, is in the Academy of Fine Arts, as we have said in the life of that master. The Assumption of Pietro is still in the church, and will be found in the Rabatta chapel.

† These saints are no longer in the place there indicated. They fell into the hands of merchants during the vicissitudes of troubled times, and cannot now be traced.

‡ One of the most persevering apologists for this master declares that, "if Pietro did not repeat the figures previously used in the cities where they

vent many from assailing him sharply with satirical verses, and offending him publicly in various ways; wherefore, having now become old, he left Florence altogether, and returned to Perugia.*

In the church of San Severo, in that city, he then executed various works in fresco, for the Carthusian monks, to whom it belongs: there Raffaello da Urbino, while still young, and when he was the disciple of Pietro, had painted certain figures, as will be related in the proper place.† Pietro likewise worked at Montone, at the Fratta, and at many other places in the neighbourhood of Perugia,‡ but more particularly in Assisi, in the church of Santa Maria degli Angeli namely, where he painted in fresco the wall behind the chapel of the Madonna, which stands opposite to the choir of the monks, depicting the Saviour on the Cross, with several figures. In the church of San Pietro, an Abbey in Perugia, which belongs to the Black Friars, he painted a very large picture for the high altar; the subject of this work is the Ascension of Jesus, with the Apostles beneath, looking up to heaven.§ On the predella of the picture are three stories, executed with much care, the Adoration of the Magi that is to say, the baptism of the Saviour, and his Resurrection; the whole of this work is replete with evidences of thought and care, insomuch that it is one of the best paintings in oil executed by Pietro in Perugia; he also commenced a work in fresco, of no small importance, at Castello della Pieve, but did not finish it.‖

had first been made known, but in other cities only, the reply thus given was a most sufficient one." This question we leave to the reader's decision.

* But for the offences thus received, Pietro would seem to have disposed his affairs for passing the remainder of his days in Florence, where he had also purchased a burial place for himself and his descendants, in the church of the Annunziata.—*Masselli.*

† The church of St. Severo was rebuilt from the foundations about the middle of the last century. The wall of the chapel on which are the works of Pietro and Raphael, was however preserved, and is still in the monastery, but in a very confined position.—See Orsini, as cited above.

‡ For various details respecting the works of Pietro, in these and other places, see Mezzanotte, *Della Vita e delle opere di Pietro Vanucci da Castello della Pieve, Commentario Istorico.*—Perugia, 1836.

§ This picture was taken to France, where it is supposed to remain. Some writers affirm it to have been presented by the French Government to the cathedral of Lyons.

‖ In the church of Fontignano, near Castello della Pieve, according to

It was the custom of Pietro, who was a man that did not confide in any one, when going or returning from the above named Castello to Perugia, to carry all the money which he possessed at the time about his person; this being known, certain men waylaid him at a place on the road, and robbed him of all that he had, but, at his earnest entreaty, they spared his life for the love of God. By means of the measures adopted, and the assistance of his friends, of whom he had a good number, notwithstanding what has been said, he recovered a great part of the money that had been taken from him; he was nevertheless very near dying of grief for this misfortune. Pietro possessed but very little religion, and could never be made to believe in the immortality of the soul, nay, most obstinately did he reject all good counsel, with words suited to the stubbornness of his marble-hard brain. He placed all his hopes in the goods of fortune, and would have undertaken any thing for money; he gained great riches indeed, and bought, as well as built, several large houses in Florence; at Perugia also, and at Castello della Pieve, he bought a considerable amount of property.* Pietro took a very beautiful girl to wife, and she bore him children;† he is said to have had so much pleasure in seeing her wear becoming head-dresses, both abroad and at home, that he was occasionally known to arrange this part of her toilet with his own hands. Finally, having attained to the age of seventy-eight, Pietro finished the course of his life in the Castello della Pieve, where he was honourably buried in the year 1524.‡

Mezzanotte, who asserts that the work was not in fresco but distemper, a Birth of Christ namely, with figures of the Saints Rocco and Sebastiano But other writers cite various works as performed by Pietro at Castello (now Città) della Pieve. One of the most important is an Adoration of the Magi in fresco, now much injured by the humidity of the place. The Madonna in this picture is said to be by Raphael, as is also a little dog who is barking at some horses.

* Mezzanotte and other writers defend Pietro against the charges of irreligion and avarice brought against him by Vasari, and there is ground to hope that the biographer has spoken with too little consideration, even from what he has himself related of the Prior and his ultra-marine.—See *ante*, p. 315. See also Orsini, *Vita*, &c., 1804; and Pascoli, *ut supra*, 1732.

† Of these he had three, Giovan Battista, Francesco and Michael Angelo, the last most probably so named, observes an Italian annotator, before the disagreement of Pietro with Buonarroti.

‡ Pietro died at Fontignano, and not at Castello della Pieve Neither

Pietro formed many masters in his own manner, among these was one who proved to be indeed most excellent, one who devoted himself wholly to the honourable studies of his art, and very greatly surpassed his master; this was no other than the wondrous Raffaello Sanzio of Urbino, who together with his father, Giovanni de' Santi, worked many years with Pietro Perugino.

The painter Benedetto Pinturicchio, of Perugia, was also a disciple of Pietro, whose manner he always retained, as we have related in his life. Rocco Zoppo,* a Florentine painter, was likewise the disciple of this master. Filippo Salviati has a very beautiful Madonna, in a round picture, by his hand, but it is true that this was entirely finished by Pietro himself. Rocco painted numerous pictures of the Madonna, and took many portraits, of which there is no need to speak further; but I will not omit to relate that this artist executed the portrait of Girolamo Riario, in the Sistine chapel in Rome, with that of F. Pietro, cardinal of San Sisto. Another disciple of Pietro was Montevarchi,† who painted many pictures in San Giovanni, in Valdarno, more particularly for the church of the Madonna, where he exe-

was he honourably buried. Having expired without receiving the sacraments of the church, he was buried in unconsecrated ground, under an oak which stood by the way-side, but is said to have been afterwards disinterred and buried near the church, perhaps in the cemetery. This circumstance has been cited in proof of Pietro's irreligion, who, as it is said, "for not having chosen to receive the sacraments, was refused Christian burial;" but there was a plague raging at the time in Perugia and the neighbourhood, insomuch that the priests could no longer bestow the due rites on the dying or dead. Pietro may have fallen a victim to this malady, and the reports of his dying "unhouseled unannealed" may have had their origin in this circumstance. Mariotti, *Lettere*, p. 1, discovered an instrument wherein the monks of St. Augustin agree with the sons of Pietro, to transport the body of their father to Perugia, and there give it honourable interment by way of liquidating a debt, which they acknowledge themselves to have contracted, for works executed by him in their church. It is true, that the calamities of the times prevented this contract from being fulfilled, but that such an agreement was entered into suffices to show that there was no ground of objection to the interment of Pietro's remains in consecrated ground.

* "Not to be confounded," remarks the Italian editor, "with the painter Marco Zoppo of Bologna," mentioned in the life of Mantegna.

† Lanzi observes that this painter is not sufficiently known beyond his native place of Montevarchi, from which he takes his name.

cuted a story representing the Miracle of the Milk. This master left many works, in his native place, of Montevarchi. Gerino da Pistoja, of whom we have made mention in the life of Pinturicchio, also received instruction from Pietro Perugino, with whom he remained for a long time. The Florentine Baccio Ubertino was, in like manner, among Pietro's disciples, and was an artist of infinite diligence and care in his colouring, as well as design, for which cause Pietro made much use of his services. We have a drawing in our book by the hand of Baccio Ubertino, Christ scourged at the Column namely, it is done with the pen, and is a very charming design.

This Baccio had a brother, who was also a disciple of Pietro Perugino: his name was Francesco, but by way of surname he was called Bacchiacca.* He was a very careful painter of small figures, as may be seen from many works which he executed in Florence, more especially in the Palace of Gio Maria Benintendi,† and in that of Pier Francesco Borgherini. Bacchiacca took great pleasure in painting *grottesche;* he was, therefore, commissioned by the Signor Duke Cosimo to decorate a study for himself with figures of animals and rare plants, copied from the life, and which are considered exceedingly beautiful. He also prepared the cartoons for certain tapestries and carpets, which were afterwards woven in silk by the Flemish master, Giovanni Rosto, for certain apartments in the palace of his Excellency.

Giovanni Spagnuolo, called Lo Spagna, was another disciple of Pietro Perugino: this artist was a better colourist than any of the scholars left by Pietro at his death, and, after that event, would, without doubt, have established himself in Perugia, if the envy of the painters of that city, who were most unfriendly to foreign artists, had not persecuted him to such a degree that he was compelled to depart. He then retired to Spoleto, where his excellence and ability obtained for him a wife of good family, and he was, besides,

* Of this artist, who was the friend of Andrea del Sarto, and died at Florence in 1557, Vasari speaks more circumstantially in the life of Bastiano da San Gallo, called Aristotele.

† The pictures painted for the Casa Benintendi were taken to Dresden about the middle of the last century, and became a part of the gallery there. —*Ed. Flor.*, 1832–8.

made a citizen of Spoleto.* Here Giovanni executed various works, as he did in all the other cities of Umbria: in Assisi more particularly, where he painted the altar-piece for the chapel of Santa Caterina, in the lower church of San Francesco,† receiving the commission for this work from the Spanish Cardinal Egidio. Another picture by his hand is a San Damiano; and for the church of Santa Maria degli Angeli he painted certain half-length figures the size of life;† these are in the small chapel, wherein San Francesco died: they represent some of the companions of St. Francis, with other saints, all depicted with great animation: in the centre of all is San Francesco himself, a work in rilievo.

But among all the disciples of Pietro here enumerated, Andrea Luigi of Assisi, called l' Ingegno, deserves to be considered the best master: in his first youth this artist vied with Raffaello da Urbano, under the discipline of Pietro, who availed himself of L' Ingegno's‡ assistance in all the more important works undertaken by him; as, for example, in the Audience-chamber of the Exchange in Perugia, where there are most beautiful pictures by his hand;§ in the works of Pietro executed for Assisi; and, finally, in the chapel of Pope Sixtus.‖ In all these labours Andrea gave such decided proofs of his ability that he was expected to surpass his master by very much, and so, without doubt, he would have done, but that fortune, who is almost always

* Mariotti, *Lettere*, p. 195, has shown that Lo Spagna became a citizen of Spoleto before the death of Pietro, and had married a lady of that city eight years previous to the death of his master.

† The beautiful altar-piece by Lo Spagna, here alluded to, is in the chapel of St. Stephen in this church, it represents the Madonna enthroned, with three Saints on each side. The painting is in good preservation, and may be considered the master-piece of the artist.—See Mezzanotte, *ut supra*.

‡ Still in very fair condition.

§ The errors of Vasari, in respect to this artist, have been repeated by all succeeding writers, Mezzanotte among the number. Nor was it until Rumohr had published his admirable "Researches," (*Italienische Forschungen,*) that they were corrected. For many interesting details respecting L' Ingegno, which cannot here find place, the reader is referred to that work, and also to the same author in the *Kunstblatt*, for 1821, No. 73.—See also *Passavant*, and Dr. Waagen, with the reply given to that writer by Förster in the *Kunstblatt*, for 1837, p. 94.

‖ Orsini admits that L' Ingegno may have assisted Pietro in the Sistine chapel, but denies that he did so in Assisi, where, as he declares, this artist never worked.

pleased to oppose herself to high beginnings, would not suffer L'Ingegno to attain to the perfection he was approaching: a cold and affection of the head fell with such fatal effect upon his eyes that the hapless Andrea became totally blind, to the bitter and lasting sorrow of all who knew him. When this most deplorable accident was made known to Pope Sixtus, that pontiff, always the friend and protector of able men, commanded that provision should be made for him in Assisi; and, during the remainder of his life, by those who had the management of the revenues in that city. A certain sum was therefore paid to Andrea until he died, which happened when he had attained the eighty-sixth year of his age.

Other disciples of Pietro, and also natives of Perugia, were Eusebio di San Giorgio, who painted the Adoration of the Magi in Sant' Agostino,* Domenico di Paris,† who executed various paintings in Perugia and the surrounding country, in company with his brother Orazio‡ and Gian Niccola,§ who painted Christ in the Garden, in a picture for the church of San Francesco, with the altar-piece for the chapel of the Baglioni, in San Domenico, and certain stories in fresco from the life of San Giovanni Batista, in the chapel of the Exchange.

Benedetto Caporali,‖ otherwise called Bitti, was, in like manner, a disciple of Pietro: there are many pictures by his hand in his native city of Perugia. He occupied himself, to a great extent, in architecture also, and not only executed numerous works, but also wrote a Commentary on Vitruvius, which every one may see, since it has been printed. Benedetto Caporali was followed in these studies by his son Giulio, also a painter of Perugia.

* Still in its place.—See Mezzanotte; see also Orsini, *Vita Elogio*, &c., who criticises it severely; and Pascoli, *Vite de' Pittori Perugini*.

† For details respecting this master, Domenico di Paris Alfani, of a noble family of Perugia, see Orsini, *ut supra*.

‡ Orazio was the son, not the brother of Domenico, and was the founder of the Academy of Design of Perugia.

§ Giannicola di Paolo Manni, one of the best of Pietro's scholars.—See Mezzanotte, as cited above. The picture of the Baglioni chapel here described is now in the Gallery of the Academy of Perugia. His frescoes in the Exchange are still in existence.

‖ His name was not Benedetto, but Giambattista. For his works, see Mariotti, *Lettere*, &c.

But none of all these disciples ever equalled Pietro himself in assiduity of application, or in the grace with which that master painted in his own manner; which pleased greatly at that time, insomuch that many artists came from France, Spain, Germany, and other countries, to the end that they might acquire it. A traffic was also made of his works, as we have said, by many who sent them into divers places before the manner of Michael Agnolo became known; but the latter, having made manifest the good and true path in these arts, has brought them to that perfection which we shall see when we come to the third part of this work, soon to follow: wherein we shall treat of the excellence and perfections thereof, and wherein it will be proved to artists, that whoever will study and labour continually and not capriciously, or in the mere pursuit of fantasies; shall leave works of value behind him, and shall acquire fame, riches, and friends.

VITTORE SCARPACCIA,* PAINTER,

AND OTHER VENETIAN AND LOMBARD PAINTERS.

It is a well-known fact that when masters of our arts begin to distinguish themselves in any particular district, they are followed by many more, one after another, insomuch that there are frequently a large number in one and the same place. Emulation, the struggle for distinction, and the connexion in which one of these artists may happen to stand with one great master, and one with another, combine to make all labour the more zealously for pre-eminence; each seeking to surpass the others as much as he possibly can. Or if even many are connected with and depend on one master, still they soon divide, either on the death of that master, or for some other cause; when different tendencies soon be-

* Scarpaccia is the corruption of this artist's name, which was Carpaccio, and since it is by his true name that he is most commonly known, it is that which we propose to adopt in our notes to his life: in the translation of the text we abide as usual by the reading of our author.

come manifest among them: each seeks the reputation of being first, and labours to become chief in his turn: all, therefore, do their utmost to give proof of their ability.

Of many, therefore, who flourished about the same time and in the same place, but respecting whom I could not discover, nor would it suit me to write, every particular, I now propose to speak shortly; to the end that, finding myself now at the close of this the second part of my work, I may not neglect and leave omitted any who shall have laboured to adorn the world by their works. But of these, I repeat, not only have I been unable to procure the entire history of their lives, but I have also found it impossible to obtain their portraits, that of Scarpaccia excepted, whom I have, on that account, made the head of the others. Let my reader, therefore, be pleased to accept such as I can offer, since I am not able to do all that I could wish.* There flourished, then, in the March of Treviso, and in Lombardy, taking a series of several years, Stefano Veronese, Aldigieri da Zevio, Jacopo Davanzo,† of Bologna, Sebeto da Verona, Jacobello di Flore, Guariero da Padova, Giusto and Girolamo Campagnuola, with Giulio, son of the latter; Vicenzio Bresciano, (of Brescia), Vittore, Sebastiano, and Lazzaro Scarpaccia, all Venetians; Vincenzio Catena, Luigi Vivarini, Gio Batista da Conegliano, Marco Baserini, Giovanetto Cordegliaghi, Il Bassiti, Bartolommeo Vivarino, Giovanni Mansueti, Vittore Bellino, Bartolommeo Montagna of Vicenza, Benedetto Diana, and Giovanni Buonconsigli, with many others, of whom it is not needful that I should now make any further mention.

To begin with the first-named of these painters, then, I may remark, that Stefano of Verona, of whom I have already said some few words in the life of Agnolo Gaddi, was a more than tolerable painter of his time, and, when Donatello was working in Padua, as we have related in his life, and went, on a certain occasion among others, to Verona, he professed himself astonished at the works of Stefano, affirming that

* To give details respecting these masters would lead us too far, we shall for the most part content ourselves with intimating the writers, if any, by whom they are mentioned, so far as these writers may be within our knowledge.

† Whom Vasari shortly afterwards calls more correctly Avanzi.

the paintings executed by him in fresco were the best that, up to that time, had ever been executed in those parts. The first works of this master were performed in the transept of the church of Sant' Antonio in Verona, at the extremity of the wall on the left, and immediately beneath the arch of the vault: the subject is a Madonna, with the Infant in her arms, San Jacopo is on one side, and Sant' Antonio on the other. This work is still considered very beautiful in that city, the figures having a certain animation of character, more especially in the heads, which Stefano painted with much grace. In San Niccolò, a parish church, also in Verona, this artist painted a figure of the titular saint, San Niccolò, in fresco, which is most beautiful; and on the wall of a house in the Via San Polo, which leads to the gate of the Episcopal Palace, he painted a Virgin with angels, which are also very beautiful, together with a figure of Cristofano. In the Via del Duomo, over the wall of the church of Santa Consolata,* Stefano Veronese painted a Madonna in a recess, with various birds, more particularly a peacock, which was the device of this artist. In Santa Eufemia, a convent of the Eremite monks of Sant' Agostino, he depicted the figure of that saint over the side-door, with two other saints, and beneath the mantle of Sant' Agostino are several monks and nuns of his order. But the most beautiful part of this work are two prophets, half-length figures of the size of life: these are the most beautiful and most animated heads ever painted by Stefano; the colouring of the whole work, having been executed with extraordinary care, has remained fresh and beautiful even to our own days, although it has been much exposed to rain, wind, and frost: and this is the result of their not having been retouched *a secco*, the artist having taken great care to paint the whole well *a fresco;* insomuch that these works, had they been under shelter, would have been still as fresh and lively as they were when they first proceeded from his hands; as it is, they are now somewhat faded.† Within the church, in the chapel of the Sacrament namely, this master painted angels flying around the taber-

* Or the church of Santa Maria Consolatrice.—*Bottari.*

† These pictures are still to be seen. Persico, *Descrizione di Verona*, vol. i. p. 143. Those painted within the church are no longer to be found.

nacle; some of these are singing, others are sounding different instruments, and others again are offering incense to the sacrament; on the summit of all, and as a finish to the tabernacle, our artist painted a figure of the Saviour, who is supported by other angels, clothed in long white vestments reaching to the feet and ending in clouds: this was the manner in which Stefano most commonly draped his angels, to whom he always gave most graceful and beautiful features, with a charming expression. In the same work are figures of Sant' Agostino and San Girolamo, the size of life; they stand on each side, and, as it were, support the church of God, as if it were proposed to show that both have defended Holy Church by their learning against heretics, and that they still uphold the same. On a pillar of the principal chapel, in the same church, this master painted a Santa Eufemia, giving her a very beautiful and graceful expression of countenance: on this work he wrote his name in letters of gold, perhaps because it appeared to him, as it is in effect, to be one of the best paintings that he had ever executed. According to his custom, Stefano introduced a beautiful peacock into this picture, with two young lions, but these last are not very well done, because he could not then see them in life, as was the case with the peacock. Stefano likewise painted a picture for the same church, containing several half-length figures in one picture as was then the custom; San Niccola da Tolentino namely, with other saints: the predella he covered with historical subjects in small figures, representing events from the life of San Niccolò. In San Fermo, a church of Franciscan monks, in the same city, Stefano painted twelve prophets, half-length figures the size of life, and these served as the frame or ornament to a Deposition of the Cross, which was opposite to the side-door of the church: at their feet are lying the figures of Adam and Eve; the accustomed peacock is also there, and is, indeed, almost to be considered as the signature or anagram of this master.*

In Mantua, Stefano also executed certain works, among which is an exceedingly beautiful Madonna, in the church of San Domenico, situated near the gate of the Martello. Now

* These Prophets also, which are in fresco, are still visible. There are besides, other frescoes by the same master in this church, as there are also in Sant' Anastasia, San Lorenzo, and other churches of Verona.

it chanced that the monks were obliged to make alterations in that part of the church, but they removed the head of this Madonna with great care, and placed it in one of the chapels of the transept, that of Sant' Ursula namely, which belongs to the family de' Recuperati, and where there are some paintings in fresco by the same master. In the church of San Francesco, likewise, on the right hand of him who enters by the principal door, there is a range of chapels, built in former times by the noble family Della Ramma, in one of which this master has depicted seated figures of the four Evangelists on the ceiling; behind them, in the manner of a background, are espaliers of roses, with a wicker-work of oval form, above which are several trees and shrubs of different kinds; among these are seen birds, but more especially peacocks; there are, besides, some very beautiful angels in this work. In the same church Stefano painted a figure of Santa Maria Maddalena, of the natural size, on a column to the right of the entrance, and in the street called Rompilanza, in the same city, he painted a Madonna, with a Child in her arms, over the door of a palace; this is a fresco: there are angels kneeling before the Virgin, and in the background are trees covered with fruit.

These, then, are the works that I find to have been executed by Stefano, although, as he lived to a tolerably advanced age, it may well be supposed that he produced many others; but I have not been able to discover any of them, nor can I ascertain his family name, nor the baptismal name of his father; neither have I obtained his portrait, or any further particulars. Some affirm that, before he came to Florence, he was the disciple of the Veronese painter, Maestro Liberale,* but this is of little consequence; it is sufficient to observe, that he learnt all we find good in him in Florence from Agnolo Gaddi.

Of the same city of Verona was Aldigieri da Zevio,† who

* Liberale was not born until the year 1451, he could not therefore have been the master of Stefano da Verone, who flourished about the year 1400. —*Ed. Flor.*, 1832-8.

† Lanzi assigns the year 1382 as the period about which this artist flourished. No work by his hand is now to be found in Verona; but, according to Förster, there may be some in Padua.—See *Briefe aus Italien*, in the *Kunstblatt* for 1838, pp. 10, 22.

was ever in close connexion with the Signori della Scala, and who painted, among many other works, the great Hall of their Palace, which is now inhabited by the Podestà. Here he depicted the Siege of Jerusalem, as it has been described by Josephus, a work in which Aldigieri displayed infinite ability and judgment, representing one historical scene only on each wall of the apartment, and adding to each a frame or decoration, which surrounded it on all sides. On the upper part of this decoration, and, as it were, to finish all, he placed a range of medallions, in which, as it is believed, there are the portraits of many distinguished persons, taken from the life, more especially those of men belonging to the Della Scala family: there is, nevertheless, but little certainly known concerning them. Of those portraits, therefore, I will say nothing further; but I will not omit to remark that, in this work, Aldigieri proved himself to possess genius, judgment, and invention, having neglected no one point that ought to be considered in the representation of a violent and obstinate conflict. The colouring, moreover, has maintained its freshness exceedingly well, and there are many portraits of renowned and learned, or otherwise distinguished men, among which that of Messer Francesco Petrarca may be found.

In the works of this Hall, the Bolognese painter, Jacopo Avanzi, took part with Aldigieri: beneath the above-named pictures, and, like them, in fresco, he painted two very beautiful triumphal processions, executed in so good a manner, and with such consummate art, that Mantegna, as we are assured by Girolamo Campagnuola, commended them as pictures of extraordinary beauty.* In Padua, Jacopo Avanzi assisted, with Aldigieri and Sebeto† of Verona, to paint the chapel of San Giorgio, which stands beside the church of Sant' Antonio, a work executed according to the

* Vasari appears to have taken the principal part of the notices of Lombard painters here given, from the letter of Campagnuola to Leonico Tomeo, See *ante*, the life of Mantegna, p. 263.

† Brandolese conjectures, and perhaps with some reason, that this Sebeto, who was unknown to Maffei and Lanzi, as well as to himself, never had existence. He believes that Vasari has mistaken Jebeto, the Latin form adopted by the writer for Zevio, the birth-place of Aldigieri, which was once called Jebetum, for the name of a person instead of a place.– See Lanzi, *History of Painting*, vol. ii. p. 76.

commands of more than one Marquis of Carrara, directions to that effect having been left in the testaments of succeeding nobles. The upper part was painted by Jacopo Avanzi: beneath were certain stories from the life of Santa Lucia, with a Last Supper, by Aldigieri, and Sebeto depicted events from the life of San Giovanni.* At a later period, these three masters, having all returned to Verona, painted together in the palace of the Counts Serenghi, the subjects of these works being representations of wedding feasts, wherein there were numerous portraits and a variety of vestments proper to that time. This was considered to be the best of all the labours executed by Jacopo Avanzi, but, as mention has already been made of him in the Life of Niccolo d' Arezzo, in reference to the works performed by him at Bologna, in competition with the painters Simone, Christofano, and Galasso, I will say no more respecting him in this place.

There was, at the same time, a painter who was held in good esteem at Venice, although he adhered to the Greek manner: this was Jacobello di Flore, who executed a considerable number of works in that city, more particularly an altar-piece for the Nuns of the Corpus Domini, which is placed on the altar of San Domenico, in their church. A competitor of this master was Giromin Morzone,† who painted numerous pictures in Venice and many other cities of Lombardy; but as he pursued the old manner, and made all his figures standing on the points of their feet, I will say nothing more of him, except that there is a picture with numerous saints in it,‡ by his hand, on the altar of the Assumption in the church of Santa Lena (St. Helena).

A much better master than Morzone was the Paduan painter, Guariero,§ who, in addition to many other works,

* The paintings in the chapel of San Giorgio de' Lupi were so covered with the dust of ages that they were considered to be totally spoiled, until the German, Dr. Ernest Förster, discovered them during a prolonged residence in Padua, when they were carefully cleaned.

† According to Zanotti, the name of this artist was Morazone; but Moschini calls him Moroceni.

‡ The church having been abandoned to secular uses, this picture has been removed to the Gallery of the Academy in Venice.

§ This name should be Guariento, most probably an error of the press or the copyist.

adorned the principal chapel of the Eremite monks of Sant' Agostino, in Padua ; with another chapel in the first cloister, also for those monks. He likewise painted a small chapel in the palace of Urbano Perfetto,* and the hall of the Roman Emperors, where the students go to dance in Carnival time, was also painted by him. In the chapel of the Podesta, there are besides, events from the Old Testament painted in fresco by this master. †

Giusto,‡ who was also a Paduan painter, not only depicted various stories from the Old Testament in the chapel of San Giovanni Battista, which is beside the episcopal church, but also the whole series of events related in the Apocalypse of San Giovanni ; and in the upper part of this work he represented Paradise, with numerous choirs of angels and other embellishments, executed with considerable ability and judgment.§ In the church of Sant' Antonio, this master painted the chapel of San Luca in fresco, ‖ and in one of the chapels, in the church belonging to the Eremite monks of Sant' Agostino, he painted figures representing the liberal arts, with those of the virtues and the vices ; and as he there celebrates various persons who have been renowned for their excellencies, so are there certain others, infamous for their

* Vasari should here say of the *Capitanio*, he is evidently writing from the letter of Campagnuola to Leonico Tomeo, where the magistrate is called *Urbanus præfectus*.—See *ante*, life of Mantegna, p. 263, *note* (§).

† The chapels painted for the Augustine Monks were early injured by restoration. One of the pictures from these was engraved by Novelli, and repeated by d'Agincourt. The remainder of the works here described can no longer be distinguished.—See Förster, *Briefe aus Italien. Kunstblatt*, 1838, No. 17 ; see also Ridolfi, *Meraviglie dell' Arte*, &c., vol. vi.

‡ Giusto the son of Giovanni Menabuoi, a scholar of Giotto, is sometimes called a Florentine, from having been born in Florence, sometimes a Paduan, from having been admitted to the rights of citizenship in that city, where he also died.—See Morelli, *Notizia*, &c., &c., p. 102, *note*. His gravestone may be seen in the Baptistery, and bears the following inscription :—

Hic jacet Dominicus et Daniel fratres et filii (?) *quondam magistri Justi pictoris qui fuit de Florencia, migravit ad Dominum die S. Michaelis* MIIII. (1400), *die* XXVIII *Septembris*.

Förster *Briefe aus Italien*.

§ These works have perished.—*Ed. Flor.*, 1832-8.

‖ The pictures of this chapel were grievously injured by retouching a *restoration* in the year 1786.—*Ibid.*

vices, depicted as condemned to the extremity of suffering and sinking into the lowest deeps of hell.*

At the same time with Giusto, there was a painter of Ferrara, named Stefano, working in Padua, who adorned the chapel and tomb wherein repose the remains of Sant' Antonio, with numerous paintings, as we have before related.† This Stefano also painted the Virgin called Our Lady of the Pillar.‡

According to what we find related in Filarete, there was a painter of Brescia, called Vincenzio, § who was held in much esteem at this time, as was also Girolamo Campagnuola, a painter of Padua, and disciple of Squarcione; Giulio the son of Girolamo || was likewise a painter, and also worked in Padua, where he executed many admirable pictures, as he did in other places, with copper plate engravings and works in miniature. In the same city of Padua, flourished Niccolò Moreto,¶ who lived to the age of eighty, and as he never ceased to exercise his art until his death, he produced a large number of works. There were besides these I have mentioned, many other painters who belonged to the school of Gentile and Giovanni Bellini; but Vittore Scarpaccia was without doubt the first among them who executed works of importance. The earliest pictures of this master were painted in the *Scuola* di Sant' Ursula, where the principal part of the stories on canvas, representing the life and death of that saint, are by his hand.** The labours of this undertaking he conducted with so much skill and assiduity, that he acquired from them the reputation of being an able and experienced master; and this, as it is said, induced the Milanese people to

* These paintings also have perished, or rather were destroyed, to build a chapel for the Brotherhood of the *Battuti della cintura*. For various particulars respecting this master see Förster, as cited above.

† In the life of Mantegna.

‡ This work is still in existence. There is a Virgin enthroned, by the hand of this master, in the Brera (Milan).

§ This is Vincenzio Foppa, called by Vasari, in the life of Michelozzi, (vol. i.); and by Filarete, in his *Trattato*, &c., Vincenzio Zoppa.

|| Of Girolamo Campagnuola, as a painter, and man of letters, some few words have been said in the life of Mantegna, see p. 263.

¶ See Lanzi, *History of Painting*, vol. ii. pp. 12, 13.

** "They now adorn the Academy of the Fine Arts," remarks the Italian Editor of 1832-8; "and consist of nine pictures, including that which represents the Glorification of the Saint and her companions."

give him the commission for a picture in *tempera*, containing numerous figures, to be placed in the chapel of Sant' Ambrogio, which belonged to the Friars-Minors.* For the Altar of the Resurrection of Christ in the church of Sant' Antonio, this master depicted the appearance of the Saviour to Mary Magdalen, and the other Maries, with the perspective view of a distant landscape, which diminishes very finely.† In another chapel Vittore painted the History of the Martyrs, their crucifixion that is to say, and in this work there are more than three hundred figures large and small, with many horses and numerous trees; the opening heavens, the various attitudes of the figures, clothed and nude, the many foreshortenings, and the multitude of other objects represented in this painting, prove that the master could not have executed his work but with extraordinary labour and care.‡

For the altar of Our Lady in the church of St. Job, in Canareio, Vittore painted the Madonna presenting the infant Christ to Simeon; the Virgin is depicted as standing upright, and Simeon, in the Cope or Pluvial, is placed between two ministering priests, who are clothed as cardinals; behind the Virgin are two women, one of whom holds a pair of doves, and beneath are three boys sounding musical instruments, the first a lute, the second a wind instrument of a spiral form, and the third a lyre or kind of viol; the colouring of all this picture is exceedingly pleasing and graceful.§ Vittore was without doubt a very diligent and able master; many of the pictures executed by him in Venice and other places, with numerous portraits from the life by his hand are held in great esteem as works of that time. Scarpaccia taught his art to two of his brothers, both of whom imitated

* The picture in *Santa Maria Gloriosa de' Frati*, is affirmed by Ridolfi and Zanotti to have been finished only by Carpaccio; and Moschini cites an inscription on the work itself, which declares it to have been commenced by one of the Vivarini, and completed by Marco Basaiti.

† The knowledge which this master possessed of the laws of perspective obtained for him the commendations of Barbaro in the introduction to that author's work, the *Pratica della Prospettiva*.—*Ed. Fior.*, 1832-8.

‡ Now in the Academy of the Fine Arts in Venice.—See Kugler, ***Geschichte der Malerei***, vol. i. p. 125.

§ This work is also in the Venetian Academy, and is engraved, with another by the same master, in the same gallery, by Zanotti, in his *Pinacoteca della Veneta Accademia*, &c.

him closely; one of these was called Lazzaro, the other Sebastiano.* There is a picture by these artists in the church belonging to the nuns of the Corpus Domini,† it stands on the altar of the Virgin, and represents her seated with St. Catherine on one side and St. Martha on the other: there are besides other saints, with two angels playing musical instruments, and a perspective view of buildings, which forms the back ground of the whole work and is very beautiful. Of this we have the drawings by the hands of the masters themselves in our book.

A painter who lived at the same time with the above named, and was considered a tolerably good one, was Vincenzio Catena,‡ who occupied himself much more with portraits from the life, than with any other kind of pictures, and certainly, some of those by his hand which we have seen are most admirable: among others is that of a German of the Fugger family, an honourable person, and held in much esteem, who was at that time dwelling in Venice, at the merchants' hall belonging to the Germans; this portrait is a most animated likeness.

About the same time many works were executed in Venice by Giovanni Battista da Conigliano,§ a disciple of Giovanni Bellino: among them is a picture by this artist, on the altar of San Pietro Martire, in the before-mentioned church of the nuns of the Corpus Domini; it represents San Pietro Martire himself, with San Niccolò and San Benedetto; there is besides a perspective view of the distant country, and an angel playing on a cithern; with many small figures more than tolerably painted: indeed, if this artist had not died young, we may reasonably infer that he would have equalled his master.

* The scholars of Vittore Carpaccio were, Benedetto Carpaccio, probably a brother, or nephew, and Lazzaro Sebastiani, not Lazzaro and Sebastiano his brothers. The reader, who shall desire minute details, may find them in the works of Zanotti before cited, and in those of Moschini, Venice, 1807.

† The church and convent have both ceased to exist.

‡ For details respecting this artist, see Ridolfi, *Maraviglie*, &c.

§ According to Ridolfi, Giovanni Battista Cima, da Conigliano, who copied the manner of his master so closely that his works have been taken for those of Gio. Bellini. He is considered to have been among the best masters of the Bellini school, and had a son Carlo, also a painter, whose works are sometimes taken for his own

The name of a good master in the art was enjoyed about the same period by Marco Basarini:* this painter was born in Venice, of Greek parents. For the church of San Francesco della Vigna, in his native city, Basarini painted a Deposition from the Cross on panel,† and in the church of St. Job there is another picture, also on panel, by his hand; the subject is Christ in the Garden; the three Apostles, sleeping, are below, and there are besides figures of San Francesco, San Domenico, and two other saints;‡ but the part of this work most frequently extolled is a landscape, with many small figures, executed with much grace. In the same church, this Marco painted a figure of San Bernardino standing on a rock, and surrounded by other saints.

Giannetto Cordegliaghi§ likewise painted a vast number of Cabinet pictures in the same city, indeed, he scarcely gave his attention to any other kind of work, and in that sort of painting he certainly had a very soft and delicate manner, much better than that of the artists above named. This master painted a San Pietro for the church of San Pantaleone, in the chapel which is next to the principal one that is to say: San Pietro is represented in disputation with two other saints, who are clothed in admirably executed draperies, the whole work being painted in a very good manner.

Marco Bassiti was also an artist of good reputation, who flourished about this period; there is a work by his hand in the church of the Carthusian Friars at Venice; this is a large picture representing Christ standing between Peter and Andrew, on the shores of Lake Tiberius, with the sons of Zebedee also making part of the principal group. In this

* "Neither *Basarini*, nor *Bassiti* as called below, but *Basaiti*," observe the Italian annotators. This master's works come down to the year 1420; he was one of the most distinguished artists of his time, after the Bellini.

† Still in a chapel of that church.

‡ One of these is St. Louis, king of France. Lanzi bewails the injury which this work has suffered from time. But Moschini consoles himself by the fact that it has not yet been subjected to "the misfortune of restoration."

§ Or Cordella; the Italian commentators conjecture that his true name was Cordella Aghi. The manner of this master sufficiently proves him to have been a disciple of Giovanni Bellini.—For details respecting his works, &c., see Zanetti, *Della Pittura Veneziana*.

work there is an arm of the sea, a mountain, and part of a city, with a crowd of persons, the figures very small. Many other works of this artist might be enumerated, but it is sufficient to have mentioned this, which is the best.*

Nor did Bartolommeo,† of Murano, acquit himself less creditably in the works executed by him, as may be seen among many other instances from the picture which he painted for the altar of San Luigi, in the church of San Giovanni e Polo (Paolo), and wherein he depicted San Luigi seated, and wearing ecclesiastical vestments. San Gregorio, San Bastiano (Sebastian), and San Domenico stand on one side of him. San Niccolo, San Girolamo, and San Rocco on the other: above these are half-length figures of other saints.‡

The works of Giovanni Mansueti § were also very carefully executed, and this artist took great pleasure in the imitation of natural objects, as figures and distant landscapes; he copied the manner of Gentile Bellini with tolerable exactitude, and painted many pictures in Venice. In the *Scuola* of San Marco,‖ at the upper end of the audience-chamber,

* This picture is now in the Gallery of the Venetian Academy. The inscription *M. Baxit*, written on it, has doubtless led our author into the error of making two artists of one and the same person. The Imperial Gallery of Vienna possesses a *replica* of this work, whereon we have the inscription *Marcus Baxaitj, f.*, &c. It was engraved by David Teniers.—*Bottari*, and the German translation of Vasari. See p. 340, note (*).

† In the Gallery of Bologna is a picture executed jointly by Bartolommeo Vivarini and his brother Antonio, which bears the following inscription:—

Anno Domini MCCCCL. *Hoc opus inceptum fuit Venetiis, et perfectum ab Antonio et Bartholomeo de Murano, etc.*

It is described under the No. 205, in the catalogue di G. Giordani.—*Ed. Flor.*, 1832-8. For details respecting this family of artists, see Ridolfi, *Maraviglie*, &c.; see also Zanotti, as above cited.

‡ In the church of San Giovanni e Paolo, there are now three half-length figures only by this master; these are St. Augustine standing between St, Mark and St. John the Baptist. The cartoons for the painted window over the door of the same church were painted by Bartolommeo.—*Ed. Flor.*, 1832-8.

§ A disciple of Gentile Bellini.—*Ibid.*

‖ It has already been remarked (see p. 157, *note*), that the Italian *Scuola* of the period here in question, was usually a charitable brotherhood or institution for the care of the sick, or of orphan children, for the ransom of Christian prisoners from the infidel, &c., and for other purposes of similar kind.

Giovanni Mansueti painted a San Marco, whom he represents preaching on the Piazza, he also gives the façade of the church, and among the multitude of men and women who are listening to the saint are Turks, and Greeks,—faces in short of men belonging to divers nations, and clothed in vestments of varied and peculiar character. In the same place this master depicted another event from the life of San Marco, who heals a sick man, and here Mansueti has given a perspective view of stairs and loggie, or galleries. In a third picture also, near to that just mentioned, is another San Marco, who converts a vast crowd of men to the faith of Christ, and in this work the artist painted an open temple, within which is seen the crucifix on an altar; throughout the work there is besides an infinite variety in the features, attitudes, and vestments of the different personages represented therein.*

After this master there followed in the same edifice Vittore Bellini,† who also painted events from the life of San Marco, whom he represents taken prisoner and bound. In this picture is a perspective view of buildings which are tolerably well done, with a good number of figures wherein he imitated his predecessors. After Vittore may be mentioned Bartolommeo Montagna of Vicenza, also a tolerably good painter, who always dwelt in Venice, and executed many works there: there is a picture by this master in the church of Santa Maria d'Artone,‡ in Padua. Nor was Benedetto Diana less meritorious in art than the above-named, as we find proved, among other works, by one from

The *Scuola* of San Marco was one of these, but its revenues, with those of many other associations of like kind, and of numerous sacred edifices, were appropriated some years since for the erection and to the uses of a military Hospital, by command of the Austrian rulers.

* One of the best works of this master is that called the Miracle of the Cross, painted for the *Scuola* of St. John the Baptist, but now in the Gallery of the Venetian Academy of Fine Arts. It has been engraved by Zanotti, *Pinacoteca*, &c., &c.

† Or Vittore Belliniano, who was a Venetian; the picture here mentioned by Vasari bears the inscription MDXXVI. *Victor Bellinianus*.—See Zanetti, *Della Pittura Veneziana*, &c.

‡ Santa Maria di Monte Ortone, according to some commentators. There is also a fine work by this master in Santa Maria in Vanzo, the church of the Seminario in Padua.—See Lanzi, Moschini, &c., &c.

his hand in the church of San Francesco della Vigna, in the city of Venice, where, for the altar of San Giovanni, he painted a figure of that saint, standing between two others, each of whom has a book in his hand.

Giovanni Buonconsigli was also accounted a good master, and at the altar of St. Thomas Aquinas, in the church of San Giovanni e Paolo, is a painting by this artist, wherein he has depicted the first named saint surrounded by numerous figures, to whom he is reading the holy Scriptures: in that picture there is a perspective view of buildings which is not unworthy of commendation.* The Florentine sculptor, Simon Bianco also lived throughout the greater part of his life in Venice, as did Tullio Lombardo † an exceedingly skilful engraver.‡

Among the eminent masters of Lombardy, were the sculptors Bartolommeo Clemente, of Reggio, and Agostino Busto. In carving there were Jacopo Davanzo, a Milanese, with Gaspero and Girolamo Misceroni. In Brescia, the painter, Vincenzio Verchio, was accounted a skilful and experienced master in fresco, and his admirable works in that branch of art acquired him a very great name in his own country. As much may be said of Girolamo Romanino, who was most excellent in design, as is clearly proved by his works in Brescia, and for many miles around that city. Nor was Alessandro Moretto § inferior to these masters, nay rather, he surpassed them; the colouring of his pictures is most admirable, and his works give ample proof of the diligence with which he laboured.

But to return to Verona. In this city there have always

* For details relating to these artists, the reader is referred to Lanzi, Zanotti, and the other authorities above cited.

† Lombardo is the family name of this master, not that of his country, since he was without doubt born in the city of Venice. The reader will find a short notice of Tullio Lombardo in Cicognara, *Storia della Scultura*, &c.

‡ The *intagliatore* of Vasari may here mean carver in wood, or artist in relief, as well as engraver. Tullio Lombardo was a sculptor and architect, as was his father Pietro.

§ Alessandro Bonvicino, called the Moretto, was a scholar of Titian.—See Ridolfi, vol. i. p. 246. Of the Brescian masters immediately preceding the above-named, certain details will be found in Passavant.—*Beiträge zur Geschichte der alten Malerschulen in der Lombardei.* (In the *Kunstblatt* for 1838, No. 67.)

flourished most excellent masters, and these still abound more than ever. Among those formerly distinguished were Francesco Bonsignori, and Francesco Caroto,* both very eminent, and after them came Maestro Zeno,† also a Veronese, who painted the picture of San Marino, in Rimini, with two others, all executed with infinite care. But the artist who surpassed all these in the many admirable figures which he portrayed from the life, was Il Moro of Verona, or as others call him, Francesco Turbido,‡ by whom there is now a picture in the palace of Monsignor de' Martini, in Venice; in this work is the portrait of a gentleman of the house of Badovaro, painted in the character of a shepherd, and so truly life-like, that it may bear comparison with any work that has been executed in those parts. A son-in-law of the last-mentioned artist, named Battista d'Angelo,§ is also very pleasing as a colourist, and so excellent in design, that he may rather be said to surpass the Moro than to remain his inferior: but as it is not my intention to speak at present of the living, it shall suffice me to have said some little in this place of those masters respecting whom, as I before remarked, I have not been able to gather any minute particulars; but thus much I have done to the end that their gifts and merits, whereunto I would fain do more ample justice, may at least receive that little which I am able to render.

THE PAINTER, JACOPO, CALLED L'INDACO.‖

[Lived during the latter part of the 15th century, and the first half of the 16th century.]

JACOPO, called l'Indaco, was a disciple of Domenico del Ghirlandajo, and worked in Rome with Pinturicchio: he

* Of these two painters, Vasari speaks more at length when treating of other Veronese artists at the end of the lives of Fra Giocondo and Liberale, where he calls the first Monsignori, and the second Giovanni Francesco Caroto.

† Del Pozzo, in his *Vite de' Pittori Veronesi*, adds nothing to the slight notice of Vasari. The pictures of Zeno (Donato, called Maestro Zeno), here alluded to, are not now to be found in Rimini.

‡ Francesco Turbido is also named among the artists mentioned in the life of Fra Giocondo.

§ Called Battista del Moro.—See life of Fra Giocondo, which follows.

‖ Lanzi remarks that this painter is one of those whose fame has ex-

was a tolerably good master in his day, and, although he brought but few works to completion, yet those few are abundantly worthy of commendation. It cannot, however, be any matter of astonishment, that few works only proceeded from the hands of this artist, since he, being a facetious merry fellow, and a lover of good cheer, who harboured few serious thoughts, would never work but when he was compelled to do so. It was his custom to declare that "labouring and toiling for ever, without giving one's self a taste of pleasure in this world, was not fit for a Christian man."* Jacopo lived in very close intimacy with Michelagnolo, for when that master, excellent above all that ever lived, desired to recreate himself, after the continued studies and perpetual fatigues to which he subjected both mind and body, there was no one more acceptable to him, or more after his own heart, than Jacopo l' Indaco.

This artist laboured many years in Rome, or, to be more exact, he lived many years in Rome, but laboured there very little: the first chapel to the right of the entrance in the church of Sant' Agostino, as you enter by the door of the principal front, was painted by his hand. On the ceiling are the Apostles receiving the Holy Spirit, and there are two historical pictures on the wall beneath, representing events in the life of Christ: in one of these the Saviour is depicted calling Peter and Andrew from their nets, and in the other is the Supper of Simon and the Magdalen: in the latter is a ceiling of woodwork, which is painted with remarkable fidelity.† The altar-piece for the same chapel is also by his hand: this he painted in oil: it represents the Dead Christ, executed and finished with great diligence and ability. In the church of the Trinity, in Rome, there is also a small picture by Jacopo l' Indaco, a Coronation of the Virgin namely.‡ But why need we say more? or, what

pired. He is indeed so little known, that but for his intimacy with Michael Angelo, he would most probably not have received a separate biography from Vasari.

* Bottari thinks it desirable to warn us that this must be considered nothing more than a jest; we are therefore not to take it for a maxim in morals that the whole business of a Christian man is to please himself.

† This work is no longer in existence, it was probably destroyed in the various restorations received by the church.—*Ed. Flor.*, 1832-8.

‡ This picture, which is mentioned by Titi, *Nuov. Stud.*, &c., was for-

more can be said of this artist? Let it suffice to record that he was ever as ready and willing to prate and make merry as he was backward and unwilling to work and to paint.

Michelagnolo, as I have before said, did sometimes take pleasure in the babble of this man, and in the jests which he very often made. He, therefore, had him almost constantly at his table; but, finding him one day become troublesome, as such people very frequently do become to their friends and patrons, with their perpetual gabbling (for one cannot call it conversation), which is frequently ill-timed and divested of all discretion, seeing that there is rarely either judgment or measure in men of this class,—being weary of him, as I said, Michelagnolo sent him forth to buy some figs, by way of getting rid of him, at a time, perhaps, when he had more important thoughts to occupy him. The moment Jacopo had got out of the house, Michelagnolo fastened the door behind him with the determination not to open it when he should return. Accordingly, when L'Indaco came back from the market, he perceived, after having knocked for a time, that Michelagnolo would not open the door to him, whereupon, becoming very angry, he took the leaves and figs, which he scattered all over the threshold of the door, and, having done that, he went his way. From that time he would not speak to Michelagnolo for many months, but at length, being appeased, he became more his friend than ever. Having attained the age of sixty-eight, Jacopo l'Indaco died at Rome.

Not unlike to him was a younger brother, whose proper name was Francesco, but who was also called L'Indaco, and was, in like manner, a more than tolerable painter and man of good ability. He was not dissimilar, I say, for he also worked very reluctantly, though he was ever ready to talk; but in one thing he went far beyond Jacopo, seeing that he spoke ill of every one, and constantly censured the performances of all other artists. After having executed certain works, both in painting and *terra*, at Montepulciano, he painted a small picture in Arezzo for the Brotherhood of the "Nunziata." The work was intended for their Hall of

merly in the Borghese chapel in the church of the Trinità di Monte, well-known to all acquainted with Rome; its present locality is not known.

Audience, and was an Annunciation, with the figure of God the Father above, surrounded by numerous angels in the forms of children.* In the same city, on occasion of the first visit paid to it by the Duke Alessandro, this artist constructed a very beautiful triumphal arch at the gate of the palace of the Signoria, with numerous figures in relief. There were. besides, many other preparations made for the entry of the Duke, and this master, in competition with other artists, painted the decorations of a dramatic spectacle, which were considered very beautiful.†

Having proceeded to Rome at the time when the Emperor Charles V. was expected to visit that city, Francesco there executed certain figures in terra; and on the Capitol he painted the Arms of the Roman people in fresco, which was much commended. But the best work that ever proceeded from the hands of this artist was one executed in the Medici Palace; an Escritoire namely, for the Duchess Margaret of Austria, so finely ornamented with stucco, and so richly adorned, that it is not possible to see anything better; nay, I even believe that it would be impossible, in a certain sense, to do as much in silver as L' Indaco has here done in stucco.‡ From these things it is inferred, that if this master had taken pleasure in labour, and had made good use of his abilities, he might have become very eminent.

Francesco drew tolerably well, but Jacopo much better as may be seen from the drawings in our book.

THE PAINTER, LUCA SIGNORELLI, OF CORTONA.

[BORN 1440—DIED 1521.]

THE excellent painter, Luca Signorelli, of whom, according to the order of time, we are now to speak, was, in his day, most highly renowned through all Italy, and his works were held in more esteem than those of any other master have

* Said to be now in the choir of the "Nuns of the most Holy Annunciation," in the small church of St. Ursula.

† All these things have disappeared.—*Ed. Flor.*, 1838.

‡ Schorn remarks that decorations in stucco are somewhat unusual for such a purpose.

been at any time, seeing that in his paintings he showed the true mode of depicting the nude form, and proved that it can be made, although not without consummate art and much difficulty, to appear as does the actual life. This artist was the creature and disciple of Pietro dal Borgo-a San Sepolcro, and much did he labour in his youth to imitate, or rather to surpass, his master. While working with the latter in Arezzo, he was received into the house of Lazzaro Vasari, his uncle,* as we have said,† and there copied the manner of Pietro with such exactitude that it was difficult to distinguish the works of one from those of the other.

The first works of Luca were performed in Arezzo, where he painted the chapel of Santa Barbara, in the church of San Lorenzo: this he did in the year 1472. For the Brotherhood of Santa Caterina he painted, on canvas and in oil, the banner which is borne by that company in procession, as he did the banner for the Trinità; although this does not seem to be by the hand of Luca so much as by that of Pietro dal Borgo.‡ In the same city, Luca Signorelli painted the picture of San Niccolò da Tolentino for the church of Sant' Agostino: the very beautiful little stories of this work display excellent design and rich invention.§ In the same place our artist painted two angels ‖ in fresco, for the chapel of the Sacrament. In the church of San Francesco, and in the chapel of the Accolti family, he painted a picture for Messer Francesco,¶ doctor of laws, wherein he depicted the portraits of the said Messer Francesco, with others of persons who were of his kindred. In this work is a figure of St. Michael weighing the souls of the departed, which is most admirable; and here Luca has displayed the knowledge he had acquired in the brilliancy of the arms, the reflected lights to be seen

* Luca Signorelli was the son of Egidio di Ventura Signorelli and of the sister of Lazzaro Vasari.—*Bottari.*

† In the life of Lazzaro Vasari.

‡ The paintings of the chapel of Santa Barbara are destroyed, as are also the banners for bearing in procession.—*Bottari.*

§ It was taken from the church and placed in the convent, but on the suppression of the latter it was removed; the place to which it was taken cannot now be ascertained.—*Ed. Flor.*, 1832-8.

‖ This fresco has perished.—*Ibid*

¶ The learned Legist, Francesco Accolti who died at Siena in 1488.

therein, and, in short, throughout every part of the work. in the hand of the archangel he has placed a balance, or pair of scales, in which the nude forms, some rising as the others sink, are foreshortened to admiration, and, among other ingenious things in this picture is a nude figure, most skilfully transformed into a fiend, with a lizard sucking the blood from a wound in its body. The Madonna is also present, with the Divine Child in her arms: Our Lady is accompanied by San Stefano, San Lorenzo, and Santa Caterina: there are, besides, two angels, one of whom is playing on a lute, the other on a small cithern, or rebeck. All these figures are so beautifully clothed, and adorned in a manner so judicious, that they awaken the utmost admiration. But the most extraordinary part of this painting is the predella, which is covered with small figures representing the Monks of St. Catherine.*

In Perugia, also, Luca Signorelli executed many works; among others, one in the cathedral, painted by command of the Bishop, Messer Jacopo Vannucci, of Cortona: in this picture is the Virgin, with Sant' Onofrio, Sant' Ercolano, San Giovanni Battista, and San Stefano: there is also an exceedingly beautiful angel tuning a lute.† In the church of San Francesco, in Volterra, this master painted a fresco, representing the Circumcision of Christ:‡ this also is considered a wonderfully beautiful picture, but the Child having been injured by the damp, was repaired by Sodoma, whereby the beauty was much diminished. And, of a truth, it would often be much better to retain the works of excellent masters, though half spoiled, than suffer them to be retouched by less capable artists. In the same city Luca Signorelli painted a picture in tempera, for the church of Sant' Agostino, and covered the predella with small figures representing the Crucifixion of Christ: this work has ever been considered to be one of extraordinary beauty.§ At Monte-a-Santa Maria

* This work also has been lost in the mutations of the building. The predella had disappeared as early as 1771.

† Still in the cathedral, on the altar of the Oratory of Sant' Onofrio.—*Ed. Flor.*, 1832-8.

‡ This work is still to be seen at the former "Confraternity of the Holy Name of Jesus."—*Ibid.*

§ This work is no longer in the church of St. Agostino, but there is an Annunciation by this master in the cathedral; in the monastery of Sant'

he painted a picture, also in tempera, of the Dead Christ, and at Città di Castello, a Nativity of the Saviour, for San Francesco,* with another in San Domenico, the subject of which is San Sebastiano.† At Cortona, his native city, this master painted a Dead Christ, in the church of Santa Margherita, which belongs to the Barefooted Friars; it is accounted one of his best works.‡ In the same city he painted three pictures for the Society of Jesus; of these that which is placed at the high altar is most admirable; the subject is the Saviour, who administers the sacrament to the apostles, when Judas places the host in the money-bag.§ In the Capitular Church, which is now called the Episcopate, our artist painted certain Prophets of the natural size, in fresco, for the chapel of the Sacrament: around the tabernacle, moreover, are numerous Angels erecting a pavilion, and on each side are figures, one of St. Jerome, the other of St. Thomas Aquinas. For the high altar of the same church he painted a most beautiful Assumption on panel, and the designs for the pictures in the principal window of the church were prepared by his hand; the cartoons of Signorelli being executed by Stagio Sassoli, of Arezzo. At Castiglione, in the territory of Arezzo, Luca Signorelli painted a Dead Christ, with the Maries, over the chapel of the Sacrament, and in San Francesco at Lucignano he decorated the folding doors of a press, wherein there is deposited a branch of coral, on the summit of which is formed a cross. At Siena he painted a picture for the chapel of San Cristofano, in the church of St. Agostino, wherein are

Andrea, without the Selci Gate, there is a Crucifixion, also by his hand.—*Ed. Flor.*, 1832-8.

* This picture was carried off during the French invasion, nor can its present locality be ascertained.—*Ibid.*

† The St. Sebastian is still in the Brozzi chapel, now called that of Bourbon del Monte. Other works of the master are also still at Città di Castello.—See Mariotti, *Lettere Perugine*, &c., p. 274.

‡ Now in the choir of the cathedral, it bears the following inscription:—"Lucas Egidii Signorelli Cortonensis, MDII."

§ There are now but two of these pictures in the church of Gesú. The Nativity of Christ, and a conception of the Virgin: the Communion of the Apostles is in the choir of the cathedral. Lanzi also considers the last-mentioned painting one of the best works of the master.—See *History of Painting*, vol. i. p. 91.

certain saints, in the midst of whom is a figure of San Cristofano in relief.*

From Siena, Luca Signorelli repaired to Florence for the purpose of beholding the works of the living masters, as well as those of the departed: he there depicted nude figures of the Gods, on canvas, for Lorenzo de' Medici, a work which was highly extolled,† and a picture of Our Lady, with two prophets, small figures in *terretta*. This is now at Castello, a villa belonging to the Signor Duke Cosimo.‡ Both of these works he presented to the above-named Lorenzo, who never suffered himself to be surpassed in liberality and generosity by any man. This master likewise painted a round picture of Our Lady, which is in the Audience-Chamber belonging to the Chiefs of the Guelphic Council, and is exceedingly beautiful.§ At Chiusuri, in the territory of Siena, one of the principal abodes of the Monks of Monte Oliveto, Luca painted eleven historical scenes on one side of the cloister, representing therein events from the life of San Benedetto.‖ From Cortona our artist sent certain of his works to Montepulciano,¶ and to Foiano he sent an altar-piece, which is now on the high altar of the Capitular church: other pictures were, in like manner, sent to other places in the Valdichiana. In the Madonna of Orvieto, which is the principal church of that city, Luca Signorelli finished the chapel which had been commenced by Fra Giovanni da

* This picture is no longer to be seen in Sant' Agostino. Other works of this master are described by Della Valle (in a note to the Sienese edition of Vasari) as painted by Luca Signorelli, in the Palace of Pandolfo Petrucci, lord of Siena, but all have unhappily perished. They are alluded to by Vasari himself in the life of Genga, which follows.—See also the *Lettere Sanese* of Della Valle.

† Of this picture no authentic information can be obtained.

‡ Now in the Florentine Gallery.

§ Also in the Florentine Gallery, and near that just mentioned (in the eastern corridor namely).

‖ For details respecting the frescoes of Chiusuri, which consist of thirty pictures, see Rumohr, *Ital. Forsch.*, vol. ii. p. 387. Nine only of these paintings are by Signorelli.

¶ In the small room of the Tuscan school in the Florentine Gallery, there is a predella by Signorelli, which came from the church of Santa Lucia in Montepulciano, three separate scenes are represented thereon, the figures being small; an Annunciation namely, an Adoration of the Shepherds, and the Offering of the Magi.

Fiesole. He there represented scenes descriptive of the Last Judgment, with most singular and fanciful invention. Angels, demons, earthquakes, ruins, fires, miracles of Anti christ, and many other objects of similar kind, are depicted in this work, with nude forms, varied foreshortenings, and many beautiful figures, the master having imagined to himself all that shall go to make up the terrors of that last and tremendous day. By this performance the artist enlightened the minds of all who came after him, for whom he has, indeed, greatly diminished the difficulties attendant on that mode of representation: nor am I surprised that the works of Luca were ever highly extolled by Michelagnolo, or that for his divine work of the Last Judgment, painted in the chapel (Sistine), he should have courteously availed himself, to a certain extent, of the inventions of that artist, as, for example, in the angels and demons, in the divisions of the heavens, and some other parts, wherein Michelagnolo imitated the mode of treatment adopted by Luca, as may be seen by every one.*

In the work here alluded to are numerous portraits of the friends of Luca, as also his own: among others are those of Niccolò, Paolo, and Vitellozzo Vitelli,† Giovan-Paolo and Orazio Baglioni, and many others, whose names are not known. In Santa Maria di Loretto, Signorelli painted certain frescoes in the Sacristy, the Four Evangelists namely, with the Four Doctors, and other Saints, all very beautiful:‡ for this work he was most liberally remunerated by Pope Sixtus.§

It is related of Luca Signorelli that he had a son killed in Cortona, a youth of singular beauty in face and person, whom he had tenderly loved. In his deep grief, the father caused his child to be despoiled of his clothing, and, with

* For details respecting this work, see Della Valle, *Storia del Duomo d' Orvieto*, Rome, 1791.

† According to Manni, whose opinion is supported by Bottari, this is the portrait of the Marchese di Sant' Angiolo and Duke of Gravina, a renowned captain of those times.—*Ed. Flor.*, 1832-8.

‡ Vasari has previously described these works as commenced by Piero della Francesca and Domenico Veniziano, and finished only by Luca Signorelli —*Ibid.*

§ The work is no longer visible, the ceiling was painted at a later period by Pomerancio.—*Ludwig Schorn.*

extraordinary constancy of soul, uttering no complaint and shedding no tear, he painted the portrait of his dead child, to the end that he might still have the power of contemplating, by means of the work of his own hands, that which nature had given him, but which an adverse fortune had taken away.

Being invited by Pope Sixtus to work in the chapel of his palace in competition with the numerous masters occupied there, Luca painted two pictures in that place accordingly, and these, even among so many, are considered the best: the first represents the Parting Bequest of Moses to the Hebrew people, after he had obtained a view of the promised land; the second exhibits the Death of that Lawgiver.*

Finally, having executed works for almost all the princes of Italy, and having become old, Luca Signorelli returned to Cortona, where, in his last years, he worked for his pleasure, rather than from any other motive, and because, having ever been accustomed to labour, he could not prevail on himself to live in idleness. In this his old age then he painted a picture for the Nuns of Santa Marghereta, in Arezzo,† and one for the brotherhood of San Girolamo, the last being partly at the cost of Messer Niccolo Gamurrini, doctor of laws and auditor of the Ruota, whose portrait, taken from the life, is in the picture; he is kneeling before the Madonna, to whose protection he is recommended by San Niccolo, who is also depicted in the same painting. In the same work are figures of San Donato and San Stefano, with that of San Girolamo (St. Jerome) undraped, beneath; there is likewise a figure of David, singing to a Psaltery, with two Prophets, who are seen, by the written scrolls which they hold in their hands, to be engaged in a conference on the conception of the Virgin. This work was transported from Cortona to Arezzo by the members of that brotherhood, who bore it on

* The events here described are both in one picture. For a further description of this, as well as of another omitted by Vasari, and representing earlier events in the journeying of Moses towards the promised Land, see Platner and Bunsen, *Beschreibung der Stadt Rom.*

† This picture had suffered restoration when the Florentine edition of Vasari of 1772 appeared, but was at that time still to be seen over the high altar of Santa Marghereta.—*German Translation of Vasari.*

their shoulders from the first-named city to the last, when Luca also, old as he was, determined on repairing to Arezzo, to see the picture in its place, and also that he might visit his kindred and friends. During his stay in Arezzo his abode was in the "Casa Vasari," where I was then a little child of eight years old, and I remember that the good old man, who was exceedingly courteous and agreeable, having heard from the master who was teaching me my first lessons, that I attended to nothing in school but drawing figures, turned round to Antonio, my father, and said to him, "Antonio, let little George (Georgino) by all means learn to draw, that he may not degenerate, for even though he should hereafter devote himself to learning, yet the knowledge of design, if not profitable, cannot fail to be honourable and advantageous." Then turning to me, who was standing immediately before him, he said, "Study well, little kinsman." He said many other things respecting me, which I refrain from repeating, because I know that I have been far from justifying the opinion which that good old man had of me. Being told that I suffered, as was the case at that age, so severely from bleeding at the nose, as sometimes to be left fainting and half dead thereby, he bound a jasper round my neck with his own hand, and with infinite tenderness: this recollection of Luca will never depart while I live.* Having placed his picture in its destined position, Luca returned to Cortona, being accompanied to a considerable distance on his road by many of the citizens, as well as by his friends and relations, and this was an honour well merited by the excellences and endowments of this master, who always lived rather in the manner of a noble and a gentleman than in that of a painter.

About the same time Silvio Passerini, Cardinal of Cortona, had built a palace about half a mile distant from the city, after the design of the painter, Benedetto Caporali of

* Bottari expresses surprise that Vasari has not mentioned a son of Luca Signorelli, who devoted himself to painting, but did not obtain high fame. He had a brother also, named Ventura, who was the father of Francesco Signorelli, of whom there is a short notice in Lanzi, who alludes in terms of commendation to a picture by his hand, painted for the Council-House of Cortona in 1520.—See *History*, &c., vol. i. p. 169.

Perugia, who took great delight in architecture, and had written a commentary on Vitruvius but a short time before.* This palace the cardinal determined to have amply decorated with paintings, wherefore Benedetto† set himself to work, and being assisted by Maso Papacello, of Cortona, who was his disciple, and had studied under Giulio Romano likewise, as will be related hereafter; and by Tommaso,‡ as well as other disciples and workmen, he did not cease until he had painted almost the whole of the building in fresco. But the Cardinal desired to have a picture from the hand of Luca also, whereupon the latter, although very old and afflicted with palsy, depicted the Baptism of Christ by St. John, in fresco, on the wall of the palace chapel, on that side namely whereon the altar stands; but he could not entirely finish it, seeing that while still working at this picture he died, having attained the eighty-second year of his age.

Luca Signorelli was a man of the most upright life, sincere in all things, affectionate to his friends, mild and amiable in his dealings with all, most especially courteous to every one who desired his works, and very efficient as well as kind in the instruction of his disciples.§ He lived very splendidly, took much pleasure in clothing himself in handsome vestments,‖ and was always held in the highest esteem for his many good qualities, both in his own country and in others.

And now, with the close of this master's life, which took place in 1521, we will bring this second part of our work to an end, terminating with Luca, as the master who, in the fundamental principles of design, more especially in the nude form, and by the grace of his inventions, as well as the dis-

* Cardinal Passerini died in 1529, and the translation of Vitruvius by Caporali did not appear till 1536, but Vasari may have known that the work existed in MS. at the time he names.—*Ed. Flor.*, 1832-8.

† The name of this artist was not Benedetto, but Gio. Battista.—*Ibid.*

‡ Tommaso Bernabei.—*Bottari.*

§ The most distinguished of these were, the above-named Tommaso d' Arcangelo Bernabei of Cortona, by whom there is a mural painting in the *Academia Etrusca* of that city; and Turpino Zaccagna, also of Cortona, one of whose works is still there, in the church of St. Angelo di Candalena namely.

‖ In the first edition of Vasari we have, "he lived splendidly, and always dressed in silk."

position of the events he depicted, laid open to all succeeding artists the path to the ultimate perfection of art that perfection, to the highest summit of which those who followed him, and of whom we are henceforward to speak, were afterwards enabled to attain.*

* In the Imperial and Royal Gallery of Vienna there is a Nativity of Christ by Luca Signorelli, with another in two compartments in that of Berlin. There is also a Pietà by this master in the Spada Palace in Rome. —*L. Schorn.*

INTRODUCTION TO THE THIRD PART.*

TRULY important was the progress towards perfection which was secured to the arts of painting, sculpture, and architecture, by means of the excellent masters whose works we have described in the second part of these Lives. Rule, order, proportion, design, and manner, have all been added by them to the characteristics exhibited by those of the first period, if not in the utmost perfection, yet making so near an approach to the truth, that the masters of the third period, of which we are henceforward to treat, have been enabled, by the light thus afforded them, to reach that summit which the best and most renowned of modern works prove them to have attained.

But to the end that the character of the amelioration effected by the above-mentioned artists, the masters of the second period, namely, may be more clearly understood, it may not be out of place to describe, in few words, the five distinctive properties, or characteristics, which I have just enumerated, and briefly to declare the origin of that truly good manner, which, surpassing that of the older period, has contributed to render the modern era so glorious. To begin with the first-mentioned, therefore :† the Rule in

* Bottari, in his first edition of our author (Rome, 1759), has displaced this introduction simply for the purpose of equalizing the form of his work, but he has thereby deprived it of a portion of its significance and propriety, since Vasari divides his work into three parts, to each of which he has prefixed its appropriate introduction. In the first of these *Præmia*, for example, he treats of the revival of art from Cimabue to Masaccio and his contemporaries ; in the second, of its development from Masaccio to Luca Signorelli; and in the third, he finally describes the period of that high cultivation and triumphant reign of art, which from the time of Leonardo da Vinci to the middle of the sixteenth century, was rendered memorable by the production of the most valuable works whereby the domain of the arts has yet been enriched.

† The following definitions are far from possessing the clearness and precision that might be desired, but the student of art will know how to supply all the deficiencies of our author; and the reader who may desire to be further enlightened, will find ample materials, in the rich variety of authors who have treated the subject, for the rectifications that cannot here find place.

architecture was the process of measuring works of antiquity, and considering the plans and ground-work of ancient edifices in the construction of modern buildings. Order was the division of one mode from another, to the end that each might have the parts appropriate to itself, and that the Doric, Ionic, Corinthian, and Tuscan might no longer be mingled and interchanged. Proportion was the universal law prevailing in architecture as in sculpture, which demanded that all bodies should be exact and correct in form with all the members justly and duly organized: this was equally enforced in painting. Design was the imitation of the most beautiful parts of nature in all figures, whether sculptured or painted, and this requires that the hand and mind of the artist should be capable of reproducing, with the utmost truth and exactitude, on paper, panel, or such other level surface as may be used, whatever the eye beholds—a remark that also applies to works of relief in sculpture. Finally, Manner attained its highest perfection from the practice of frequently copying the most beautiful objects, and of afterwards combining the most perfect, whether the hand, head, torso, or leg, and joining them together to make one figure, invested with every beauty in its highest perfection: to do this in every figure for all the works executed, is what is called fine manner.* These things neither Giotto, nor any other of the early masters, treated of in the first period, had done, although they had discovered the sources of all the difficulties in art, and even attained to a superficial knowledge thereof: thus their drawing was more correct, and made a closer approach to nature than had previously been seen; they displayed more harmony in colouring, and a better disposition of their figures in historical composition, with many other qualities of which we have sufficiently discoursed. The masters of the second period, although they effected very important ameliorations in art, as to all the characteristics described above, were yet not so far advanced as to be capable of conducting it to its ultimate perfection; there was yet wanting to their rule a certain freedom which,

* The dangers incident to this mode of seeking the attainment of "fine manner," are too obvious to need mention here, even could the enumeration of them find place within the narrow limits assigned to a note.

without being exactly of the rule is directed by the rule, and is capable of existing without causing confusion or disturbing the order, which last demanded a rich variety in invention, ever ready for all points, with a certain perception of beauty, even in the most trifling accessories, which amply secures the order and adds a higher degree of ornament. In proportion, there was still wanting that rectitude of judgment which, without measurement, should give to every figure, in its due relation, a grace exceeding measurement. In drawing, the highest eminence had not been attained; for although the arm was made round and the leg straight, there was yet not that judicious treatment of the muscles, nor that graceful facility, which holds the medium between suffering them to be seen but not displaying them, which is apparent in the life: the masters, on the contrary, had, in this respect, something crude and excoriated in their practice, producing an effect that was displeasing to the eye and which gave hardness to the manner. This last wanted the grace which imparts lightness and softness to all forms, more particularly to those of women and children, which should be represented with as much truth to nature as those of men, but with a roundness and fulness, never bordering on coarseness, as may sometimes happen in nature, but which in the drawing should be refined and ennobled by the judgment of the artist. Variety and beauty in the vestments were also wanting, with many other rich and multiform fancies. The charm of colouring, namely, the diversity of buildings, the distance and changeful character of landscape; for although many did begin—as, for example, Andrea Verrocchio, Antonio del Pollaiuolo, and many still later—to give more study to their figures, to improve the drawing, and to increase their similitude to nature; they had, nevertheless, not succeeded fully, although they had attained to greater firmness, and were proceeding in a direction tending towards the right path. That this last assertion is true may be seen even by a comparison with the antique, as is proved by the figure of Marsyas, of which Andrea Verrocchio* executed the legs and arms for the palace of the Medici, in Florence: but there is still wanting a certain delicacy of finish, and that ultimate charm of

* See his life, *ante*, p. 256

perfection in the feet, hands, hair, and beard, which alone can fully satisfy the cultivated judgment and the refined taste of the master in art: even though the limbs are, upon the whole, in just accord with the part of the antique statue still remaining, and although there is without doubt a certain harmony in the proportions.

Had these masters attained to that minuteness of finish which constitutes the perfection and bloom of art, they would also have displayed power and boldness in their works, when the result would have been a lightness, beauty, and grace which are not now to be found, although we perceive proofs of diligent endeavour, but which are, nevertheless, always secured to beautiful figures by the highest efforts of art, whether in sculpture or painting. Nor could this last perfection—this certain somewhat thus wanting—be readily obtained, seeing that, from much study, the manner derives a sort of dryness, when it is from study alone that men are labouring to force that highest finish. But to those who came after, success was rendered possible, from the time when they beheld those works of ancient art, which Pliny enumerates as among the most justly celebrated drawn forth from the recesses of the earth for their benefit. The Laocoon namely, the Hercules, the mighty Torso of the Belvedere, with the Venus, the Cleopatra, the Apollo, and many others, in which softness and power are alike visible, which display roundness and fulness justly restrained, and which, reproducing the most perfect beauty of nature, with attitudes and movements wholly free from distortion, but turning or bending gracefully in certain parts, exhibit everywhere the flexibility and ease of nature, with the most attractive grace. These statues caused the disappearance of that hard, dry sharpness of manner which had been still left in art, by the too anxious study of Piero della Francesco, Lazzaro Vasari, Alesso Baldovinetti, Andrea dal Castagno, Pesello, Ercole Ferrarese, Giovan Bellini, Cosimo Roselli, the Abbot of San Clemente, Domenico Ghirlandajo, Sandro Botticelli, Andrea Mantegna,* Filippo Lippi, and Luca Signorelli.

* *Fra* Filippo Lippi. An Italian commentator, who is repeated by the German editor, remarks that Vasari has forgotten to mention Masaccio, and exclaims, "Woe to him, if Masaccio had not been a Tuscan!" But may not this omission be intentional on the part of Vasari, who may thus have

These masters had laboured by unremitting effort to produce the impossible in art, more especially in foreshortenings or in objects displeasing to the sight, and which, as they were difficult in the execution, so are they unattractive to those who behold them. It is true that the greater part of their works were well drawn and free from errors, but there were wanting to them that certainty and firmness of handling, that harmony in the colouring, which may be perceived in the works of Francia, of Bologna, and of Pietro Perugino, but are never to be found in those of which we have now been speaking. When the last-mentioned masters commenced this new treatment, people rushed like madmen to behold that unwonted and life-like beauty, believing then that it would be absolutely impossible ever to do better; but the error of this judgment was clearly demonstrated soon after by the works of Leonardo da Vinci, with whom began that third manner, which we will agree to call the modern; for, in addition to the power and boldness of his drawing, and to say nothing of the exactitude with which he copied the most minute particulars of nature exactly as they are, he displays perfect rule, improved order, correct proportion, just design, and a most divine grace; abounding in resource, and deeply versed in art, he may be truly said to have imparted to his figures, not beauty only, but life and movement.

After Leonardo there followed, even though somewhat distantly, Giorgione da Castel Franco, whose pictures are painted with much delicacy, and who gave extreme force and animation to his works by a certain depth of shadow, very judiciously managed; nor are the works of Fra Bartolommeo di San Marco less worthy of commendation, for the force, relief, and softness imparted to them by the master. But above all is to be distinguished the most graceful Raffaello da Urbino, who, examining and studying the works both of the earlier and later masters, took from all their best qualities, and, uniting these, enriched the domain

proposed to exempt Masaccio from the partial censure under which he is placing the earlier masters generally, when comparing them with those of the third period, however approvingly he may have spoken of each individually in his own point of time!

of art with paintings of that faultless perfection anciently exhibited by the figures of Apelles and Zeuxis; nay, we might even say more perchance, could the works of Raffaello be compared or placed together with any by those masters · nature herself was surpassed by the colours of Raphael, and his invention was so easy and original, that the historical pieces of his composition are similar to legible writings, as all may perceive who examine them: in his works, the buildings, with their sites and all surrounding them, are as the places themselves, and whether treating our own people or strangers, the features, dresses, and every other peculiarity were at pleasure represented, with equal ease. To the countenances of his figures Raphael imparted the most perfect grace and truth; to the young as to the old, to men as to women; each and all have their appropriate character, for the modest he reserved an expression of modesty, to the licentious he imparted a look of licentiousness; his children charm us, now by the exquisite beauty of the eyes and expression, now by the spirit of their movement and the grace of their attitudes; his draperies are neither too rich and ample, nor too simple and meagre in their folds, still less are they complicated or confused, but all are so arranged and ordered in such a manner, that they appear to be indeed what they represent.

In the same manner, but softer in colouring and evincing less force, there followed Andrea del Sarto, who may be said to have been remarkable, were it only because his works were free from errors. It would be easy to describe the charming vivacity imparted to his paintings by Antonio Correggio; this master painted the hair of his figures in a manner altogether peculiar, separating the waves or tresses, not in the laboured, sharp, and dry manner practised before his time, but with a feathery softness, permitting each hair, in the light and easily flowing masses, to be distinguished, while the whole has a golden lustre, more beautiful than that of life itself, insomuch that the reality is surpassed by his colours.

Similar effects were produced by Francesco Mazzola, of Parma (Parmigianino), who was superior even to Correggio, in many respects excelling him in grace, in profusion of

ornament, and in beauty of manner;* this may be seen in many of his pictures, wherein the countenances smile, as in nature, while the eyes look forth with the most life-like animation, or in other cases wherein the spectator perceives the pulses actually beating, accordingly as it pleased the pencil of the artist to portray them.

But whoever shall examine the mural paintings of Polidoro and Maturino, will see figures in such attitudes as it would seem almost impossible to represent, and will inquire, with amazement, how they have found means, not to describe in discourse, which might easily be done, but to depict with the pencil, all the extraordinary circumstances exhibited by them with so much facility; nor can we sufficiently marvel at the skill and dexterity with which they have represented the deeds of the Romans, as they really happened.

Many others have there been who have given life to the figures depicted by them, but are now themselves numbered with the dead, as for example, Il Rosso, Fra Sebastiano, Giulio Romano, and Perin del Vaga; of living artists, who are rendering themselves most widely known by their own acts, it needs not that I should now speak, but a fact which belongs to the universal history of our art may be here mentioned, namely, that the masters have now brought it to a degree of perfection which renders it possible for him who possesses design, invention, and colouring, to produce six pictures in one year, whereas formerly those earlier masters of our art, could produce one picture only in six years; to the truth of this I can bear indubitable testimony, both from what I have seen and from what I have done,† while the paintings are nearer to perfection, and more highly finished, than were formerly those of the most distinguished masters.

But he who bears the palm from all, whether of the living or the dead; he who transcends and eclipses every other, is the divine Michelagnolo Buonarotti, who takes the first place, not in one of these arts only, but in all three. This

* This judgment will not be approved by all readers, since Parmigianino, while seeking to surpass Correggio in grace, not unfrequently falls into affectation.—*Ed. Flor.*, 1832-8.

† It is precisely this rapidity of production that was the misfortune of Vasari and of his contemporaries.—*Ibid.*

master surpasses and excels not only all those artists who have well nigh surpassed nature herself, but even all the most famous masters of antiquity, who did, beyond all doubt, vanquish her most gloriously: he alone has triumphed over the later as over the earlier, and even over nature herself, which one could scarcely imagine to be capable of exhibiting any thing, however extraordinary, however difficult, that he would not, by the force of his most divine genius, and by the power of his art, design, judgment, diligence, and grace, very far surpass and excel ;* nor does this remark apply to painting and the use of colours only, wherein are, nevertheless, comprised all corporeal forms, all bodies, direct or curved, palpable or impalpable, visible or invisible, but to the exceeding roundness and relief of his statues also. Fostered by the power of his art, and cultivated by his labours, the beautiful and fruitful plant has already put forth many and most noble branches, which have not only filled the world with the most delicious fruits, in unwonted profusion, but have also brought these three noble arts to so admirable a degree of perfection, that we may safely affirm the statues of this master to be, in all their parts, more beautiful than the antique.† If the heads, hands, arms, or feet of the one be placed in comparison with those of the other, there will be found in those of the modern a more exact rectitude of principle, a grace more entirely graceful, a much more absolute perfection, in short, while there is also in the manner, a certain facility in the conquering of difficulties, than which it is impossible even to imagine any thing better; and what is here said applies equally to his paintings, for if it were possible to place these face to face with those of the most famous Greeks and Romans, thus brought into comparison, they would still further increase in value, and be

* "Grace," remarks an Italian commentator, "is by common consent admitted to be not among the qualities for which the works of Buonarroti are appreciated." The German translator repeats this observation, but neither enters a protest against the extravagance of our author's assertion that Michael Angelo "very far surpasses" the perfection of nature.

† The enthusiasm of Vasari for his master is declared by more than one of his commentators to have here led him into an error of judgment as well as into the confusion of figures perceptible in his style.

esteemed to surpass those of the ancients in as great a degree as his sculptures excel all the antique.*

But if the most renowned masters of old times, who, stimulated as they were by excessive rewards, produced their works amidst all the delights that fortune can bestow, obtain so large a share of our admiration, how much more highly should we not celebrate and extol even to the heavens, those most wonderful artists, who not only without reward, but in miserable poverty, bring forth fruits so precious? It is therefore to be believed and may be affirmed, that if, in this our day, the due remuneration were accorded to upright effort, there would be still greater and much better works executed than were ever produced by the ancients. But since artists have now rather to combat with, and struggle against poverty, than to strive after, and labour for fame, so is their genius miserably crushed and buried, nor does this state of things permit them (reproach and shame to those who could bring the remedy, but who give themselves no trouble concerning the matter), to make their true value adequately known. But we have said enough on that subject, and it is time that we return to the Lives, proposing to treat circumstantially of all those who have performed celebrated works in the third manner; the first of whom was Leonardo da Vinci, with whom we will therefore begin.

* On this passage Italian annotators make comments to the following effect:—"Among the high qualities which render the sculptured works of Michael Angelo so admirable, we have to remark the softness of the flesh, which is such, that one cannot but fancy the muscles of his figures ready to yield to the pressure of the hand. For this, for his knowledge of anatomy, for his energetic treatment, &c., the statues of Michael Angelo may be preferred to many of the antique: but Vasari declares them to be superior to all, and in all respects; and he has said too much." In the opinion conveyed by the last sentence we think our readers will fully concur. "Messer Giorgio was a partizan," as the same commentators further remark, and it is certain that the admirable impartiality usually displayed by him, but for which he has obtained so little credit from certain of his compatriots, has somewhat failed him here. The enthusiasm of the disciple has for a moment obscured the vision of the judge.

THE FLORENTINE PAINTER AND SCULPTOR, LEONARDO DA VINCI.*

[BORN 1452—DIED 1519.]

THE richest gifts are occasionally seen to be showered, as by celestial influence, on certain human beings, nay, they some times supernaturally and marvellously congregate in one sole person; beauty, grace, and talent being united in such a manner, that to whatever the man thus favoured may turn himself, his every action is so divine as to leave all other men far behind him, and manifestly to prove that he has been specially endowed by the hand of God himself, and has not obtained his pre-eminence by human teaching, or the power of man. This was seen and acknowledged by all men in the case of Leonardo da Vinci, in whom, to say nothing of his beauty of person, which yet was such that it has never been sufficiently extolled, there was a grace beyond expression which was rendered manifest without thought or effort in every act and deed, and who had besides so rare a gift of talent and ability, that to whatever subject he turned his attention, however difficult, he presently made himself absolute master of it. Extraordinary power was in his case conjoined with remarkable facility, a mind of regal boldness and magnanimous daring; his gifts were such that the celebrity of his name extended most widely, and he was held in the highest estimation, not in his own time only, but also, and even to a greater extent, after his death, nay, this he has continued, and will continue to be by all succeeding ages.

Truly admirable, indeed, and divinely endowed was Leonardo da Vinci; this artist was the son of Ser Piero da Vinci;† he would without doubt have made great progress in learn

* Vinci is a small castle in the lower Valdarno, near the lake Fucecchio. This life of Leonardo is one of the best that Vasari has written. Nor has any other writer conveyed so high an idea of this wonderful genius, as we here receive from the simplicity and brevity of Vasari.—*Ed. Flor.*, 1832-8.

† Leonardo, born in 1452, and not earlier, as some of his biographers assert him to have been. He was the natural son of Ser Piero, notary to the Signoria of Florence, but is believed to have been legitimized by his father in his early youth.—See *Notizie Storiche di Lionardo da Vinci*, by Carlo Amoretti.—*Milan*, 1804; see also Brown's *Life of Leonardo*, &c. London, 1828; and Gaye, *Carteggio inedito d'Artisti*, vol. i., where we have documentary evidence as to the period of his birth, &c., &c.

ing and knowledge of the sciences, had he not been so versatile and changeful, but the instability of his character caused him to undertake many things which having commenced he afterwards abandoned. In arithmetic, for example, he made such rapid progress in the short time during which he gave his attention to it, that he often confounded the master who was teaching him, by the perpetual doubts he started, and by the difficulty of the questions he proposed. He also commenced the study of music, and resolved to acquire the art of playing the lute, when, being by nature of an exalted imagination and full of the most graceful vivacity, he sang to that instrument most divinely, improvising at once the verses and the music.*

* Of Leonardo's poetical compositions, the following sonnet, preserved to us by the care of Lomazzo, is the only specimen remaining :—

Chi non può quel che vuol, quel che può voglia;
Che quel che non si può folle è volere.
Adunque saggio l' uomo è da tenere,
Che da quel che non può sua vogler toglia.

Però che ogni diletto nostro è doglia
Sta in sì e nò saper, voler, potere;
Adunque quel sol può, che col dovere
Ne trae la ragion fuor di sua soglia.

Nè sempre è da voler, quel che l' uom pote.
Spesso par dolce quel che torna amaro.
Piansi già quel ch' io volsi, poi ch' io l' ebbi.

Adunque tu' lettor di queste note,
S' a te vuoi esser buono, e agli altri caro,
Vogli sempre poter quel che tu debbi.

Which may thus be rendered :—

If what thou would'st thou can'st not, then content thee
To will as thou may'st act. It is but folly
To will what cannot be. Soon learns the wise
To wrest his will from bootless wishes free.

Our bliss and woe depend alike on knowledge
Of what we should do, and, that known, to do it.
But he alone shall compass this who never
Doth warp his will when right before him stands.

All he can do, man may not safely will.
Oft seemeth sweet what soon to bitter turns.
How have I wept of some fond wish possessed!

Thou, therefore, reader of these lines, would'st thou
Count with the good, and to the good be dear?
Will only to be potent for the right.

But, though dividing his attention among pursuits so varied, he never abandoned his drawing, and employed himself much in works of relief, that being the occupation which attracted him more than any other. His father, Ser Piero, observing this, and considering the extraordinary character of his son's genius, one day took some of his drawings and showed them to Andrea del Verrocchio, who was a very intimate friend of his, begging him earnestly to tell him whether he thought that Leonardo would be likely to secure success if he devoted himself to the arts of design. Andrea Verrocchio was amazed as he beheld the remarkable commencement made by Leonardo, and advised Ser Piero to see that he attached himself to that calling, whereupon the latter took his measures accordingly, and sent Leonardo to study in the bottega or workshop of Andrea. Thither the boy resorted therefore, with the utmost readiness, and not only gave his attention to one branch of art, but to all the others, of which design made a portion. Endowed with such admirable intelligence, and being also an excellent geometrician, Leonardo not only worked in sculpture (having executed certain heads in terra-cotta, of women smiling, even in his first youth, which are now reproduced in gypsum, and also others of children which might be supposed to have proceeded from the hand of a master); but in architecture likewise he prepared various designs for ground-plans, and the construction of entire buildings: he too it was who, though still but a youth, first suggested the formation of a canal from Pisa to Florence, by means of certain changes to be effected on the river Arno.* Leonardo likewise made designs for mills, fulling machines, and other engines, which were to be acted on by means of water; but as he had resolved to make painting his profession, he gave the larger portion of time to drawing from nature. He sometimes formed models of different figures in clay, on which he would arrange fragments of soft drapery dipped in plaster; from these he would then set himself patiently to draw on very fine cambric or linen that had already been used and rendered smooth, these he executed in black and white with the point

* This magnificent work was executed about 200 years after, by Vincenzio Viviani, a disciple of Galileo.—*Bottari.*

of the pencil in a most admirable manner, as may be seen by certain specimens from his own hand which I have in my book of drawings. He drew on paper also with so much care and so perfectly, that no one has ever equalled him in this respect: I have a head by him in chiaro-scuro, which is incomparably beautiful. Leonardo was indeed so imbued with power and grace by the hand of God, and was endowed with so marvellous a facility in reproducing his conceptions; his memory also was always so ready and so efficient in the service of his intellect, that in discourse he won all men by his reasonings, and confounded every antagonist, however powerful, by the force of his arguments.

This master was also frequently occupied with the construction of models and the preparation of designs for the removal or the perforation of mountains, to the end that they might thus be easily passed from one plain to another. By means of levers, cranes, and screws, he likewise showed how great weights might be raised or drawn; in what manner ports and havens might be cleansed and kept in order, and how water might be obtained from the lowest deeps. From speculations of this kind he never gave himself rest, and of the results of these labours and meditations there are numberless examples in drawings, &c., dispersed among those who practise our arts: I have myself seen very many of them.* Besides all this he wasted not a little time, to the degree of even designing a series of cords, curiously intertwined, but of which any separate strand may be distinguished from one end to the other, the whole forming a

* A certain portion of these, published at Milan in 1784, were republished at the same place with notes, by Vallardi, in 1830. There were thirteen folio volumes of Leonardo's writings and drawings in the Ambrosian Library (Milan), but these were taken to Paris; and one only, the *Codex Atlantico*, which treats principally of mechanics, has been returned. These also have been published by Girolamo Mantelli of Canobio (Milan, 1785). There is a specimen of Leonardo's MSS. at Holkham; this is a small folio, with the title, *Libro originale di Natura*, &c., &c., it is written from right to left, as was the custom of Leonardo, and the text is illustrated by means of drawings: there is likewise an ancient copy of the same work at Holkham. For many curious instances of the fact that this extraordinary genius had made various discoveries and produced numerous inventions in science generally, and in physics more particularly, some of which have been re-discovered or re-invented during succeeding ages, see Amoretti, *Memorie Storiche*, with the works of Gerli and Chamberlaine.

complete circle: a very curiously complicated and exceedingly difficult specimen of these coils may be seen engraved; in the midst of it are the following words: — *Leonardus Vinci Academia.* Among these models and drawings there is one, by means of which Leonardo often sought to prove to the different citizens—many of them men of great discernment—who then governed Florence, that the church of San Giovanni in that city could be raised, and steps placed beneath it, without injury to the edifice: he supported his assertions with reasons so persuasive, that while he spoke the undertaking seemed feasible, although every one of his hearers, when he had departed, could see for himself that such a thing was impossible. In conversation Leonardo was indeed so pleasing that he won the hearts of all hearers, and though possessing so small a patrimony only that it might almost be called nothing, while he yet worked very little, he still constantly kept many servants and horses, taking extraordinary delight in the latter: he was indeed fond of all animals, ever treating them with infinite kindness and consideration; as a proof of this it is related, that when he passed places where birds were sold, he would frequently take them from their cages, and having paid the price demanded for them by the sellers, would then let them fly into the air, thus restoring to them the liberty they had lost. Leonardo was in all things so highly favoured by nature, that to whatever he turned his thoughts, mind, and spirit, he gave proof in all of such admirable power and perfection, that whatever he did bore an impress of harmony, truthfulness, goodness, sweetness and grace, wherein no other man could ever equal him.

Leonardo, with his profound intelligence of art, commenced various undertakings, many of which he never completed, because it appeared to him that the hand could never give its due perfection to the object or purpose which he had in his thoughts, or beheld in his imagination; seeing that in his mind he frequently formed the idea of some difficult enterprise, so subtle and so wonderful that, by means of hands, however excellent or able, the full reality could never be worthily executed and entirely realized. His conceptions were varied to infinity; philosophizing over natural objects; among others, he set himself to investigate the properties of plants, to make observations on the heavenly bodies, to follow

the movements of the planets, the variations of the moon, and the course of the sun.

Having been placed then by Ser Piero in his childhood with Andrea Verrocchio, as we have said, to learn the art of the painter, that master was engaged on a picture the subject of which was San Giovanni baptizing Jesus Christ; in this Leonardo painted an angel holding some vestments; and although he was but a youth, he completed that figure in such a manner, that the angel of Leonardo was much better than the portion executed by his master, which caused the latter never to touch colours more,* so much was he displeased to find that a mere child could do more than himself.†

Leonardo received a commission to prepare the cartoon for the hangings of a door which was to be woven in silk and gold in Flanders, thence to be despatched to the king of Portugal; the subject was the sin of our first parents in Paradise: here the artist depicted a meadow in chiaro-scuro, the high lights being in white lead, displaying an immense variety of vegetation and numerous animals, respecting which it may be truly said, that for careful execution and fidelity to nature, they are such that there is no genius in the world, however God-like, which could produce similar objects with equal truth. In the fig-tree, for example, the foreshortening of the leaves, and the disposition of the branches are executed with so much care, that one finds it difficult to conceive how any man could have so much patience; there is besides a palm-tree, in which the roundness of the fan-like leaves is exhibited to such admirable perfection and with so much art, that nothing short of the genius and patience of Leonardo could have effected it: but the work for which the cartoon was prepared was never carried into execution, the drawing therefore remained in Florence, and is now in the fortunate house of the illustrious Ottaviano de' Medici, to whom it was presented, no long time since, by the uncle of Leonardo.‡

* The picture wherein Leonardo painted the Angel is now at Florence in the Academy of Fine Arts. The figures of Andrea are without doubt hard and dry, while the Angel of Leonardo is full of life and expression. —*L. Schorn.*

† See *ante*, p. 255.

‡ Of this cartoon no authentic account can now be obtained, it is believed to be lost.

It is related that Ser Piero da Vinci, being at his country house, was there visited by one of the peasants on his estate, who, having cut down a fig-tree on his farm, had made a shield from part of it with his own hands, and then brought it to Ser Piero, begging that he would be pleased to cause the same to be painted for him in Florence. This the latter very willingly promised to do, the countryman having great skill in taking birds and in fishing, and being often very serviceable to Ser Piero in such matters. Having taken the shield with him to Florence therefore, without saying any thing to Leonardo as to whom it was for, he desired the latter to paint something upon it. Accordingly, he one day took it in hand, but finding it crooked, coarse, and badly made, he straightened it at the fire, and giving it to a turner, it was brought back to him smooth and delicately rounded, instead of the rude and shapeless form in which he had received it. He then covered it with gypsum, and having prepared it to his liking, he began to consider what he could paint upon it that might best and most effectually terrify whomsoever might approach it, producing the same effect with that formerly attributed to the head of Medusa. For this purpose therefore, Leonardo carried to one of his rooms, into which no one but himself ever entered, a number of lizards, hedgehogs, newts, serpents, dragon-flies, locusts, bats, glow-worms, and every other sort of strange animal of similar kind on which he could lay his hands; from this assemblage, variously adapted and joined together, he formed a hideous and appalling monster, breathing poison and flames, and surrounded by an atmosphere of fire; this he caused to issue from a dark and rifted rock, with poison reeking from the cavernous throat, flames darting from the eyes, and vapours rising from the nostrils in such sort that the result was indeed a most fearful and monstrous creature: at this he laboured until the odours arising from all those dead animals filled the room with a mortal fetor, to which the zeal of Leonardo and the love which he bore to art rendered him insensible or indifferent. When this work, which neither the countryman nor Ser Piero any longer inquired for, was completed, Leonardo went to his father and told him that he might send for the shield at his earliest convenience, since so far as he was concerned, the work was finished; Ser

Piero went accordingly one morning to the room for the shield, and having knocked at the door, Leonardo opened it to him, telling him nevertheless to wait a little without, and having returned into the room he placed the shield on the easel, and shading the window so that the light falling on the painting was somewhat dimmed, he made Ser Piero step within to look at it. But the latter, not expecting any such thing, drew back, startled at the first glance, not supposing that to be the shield, or believing the monster he beheld to be a painting, he therefore turned to rush out, but Leonardo withheld him, saying :—The shield will serve the purpose for which it has been executed, take it therefore and carry it away, for this is the effect it was designed to produce. The work seemed something more than wonderful to Ser Piero, and he highly commended the fanciful idea of Leonardo, but he afterwards silently bought from a merchant another shield, whereon there was painted a heart transfixed with an arrow, and this he gave to the countryman, who considered himself obliged to him for it to the end of his life. Some time after Ser Piero secretly sold the shield painted by Leonardo to certain merchants for one hundred ducats, and it subsequently fell into the hands of the Duke of Milan, sold to him by the same merchants for three hundred ducats.*

No long time after Leonardo painted an admirable picture of Our Lady, which was greatly prized by Pope Clement VII. ; among the accessories of this work was a bottle filled with water in which some flowers were placed, and not only were these flowers most vividly natural, but there were dew-drops on the leaves, which were so true to nature that they appeared to be the actual reality.† For Antonio Segni who was his intimate friend, Leonardo delineated on paper a Neptune in his chariot drawn by sea-horses, and depicted with so much animation that he seems to be indeed alive ; the turbulent waves also, the various phantasms surrounding the chariot, with the monsters of the deep, the winds, and admirable heads of marine deities, all contribute to the beauty of the work, which was presented by Fabio Segni, the son

* All trace of this shield has been lost.—*Ed. Flor.*

† This is believed to be the Madonna now in the Borghese Palace in Rome. The flask of water is there, as described, with the flowers in it.—Amoretti, *Memorie Storiche*, &c., p. 160.

of Antonio, to Messer Giovanni Gaddi,* with the following lines :—

Pinxit Virgilius Neptunum, pinxit Homerus ;
Dum maris undisoni per vada flectit equos.
Mente quidem vates illum conspexit uterque,
Vincius ast oculis ; jureque vincit eos.

Leonardo also had a fancy to paint the head of a Medusa in oil, to which he gave a circlet of twining serpents by way of head-dress; the most strange and extravagant invention that could possibly be conceived: but as this was a work requiring time, so it happened to the Medusa as to so many other of his works, it was never finished. The head here described is now among the most distinguished possessions in the palace of the Duke Cosimo,† together with the half length figure of an angel raising one arm in the air ; this arm, being foreshortened from the shoulder to the elbow, comes forward, while the hand of the other arm is laid on the breast.‡ It is worthy of admiration that this great genius, desiring to give the utmost possible relief to the works executed by him, laboured constantly, not content with his darkest shadows, to discover the ground tone of others still darker ; thus he sought a black that should produce a deeper shadow, and be yet darker than all other known blacks, to the end that the lights might by these means be rendered still more lucid, until he finally produced that totally dark shade, in which there is absolutely no light left, and objects have more the appearance of things seen by night, than the clearness of forms perceived by the light of day, but all this was done with the purpose of giving greater relief, and of discovering and attaining to the ultimate perfection of art.

Leonardo was so much pleased when he encountered faces

* The collections of the Gaddi family having been dispersed, the fate of this work is now unknown.—*Ed. Flor.*, 1832-8.

† Still in excellent preservation in the Florentine Gallery of the Uffizj; it will be found in the room wherein are the smaller pictures of the Tuscan school. An outline engraving of this work may be seen in the first series of the *Gallerie di Firenze illustrata*, tom. iii. tav. cxxviii.

‡ This picture was long believed to be lost, but was found in the hands of a broker, by a dealer in and restorer of pictures: it was much injured, and though seen by many connoisseurs, was not supposed to be a work of Leonardo, but the dealer, "having given it a plausible appearance, sold it as such to a Russian of high rank." For further details, see Passavant.

of extraordinary character, or heads, beards or hair of unusual appearance, that he would follow any such, more than commonly attractive, through the whole day, until the figure of the person would become so well impressed on his mind that, having returned home, he would draw him as readily as though he stood before him. Of heads thus obtained there exist many, both masculine and feminine; and I have myself several of them drawn with a pen by his own hand, in the book of drawings so frequently cited. Among these is the head of Amerigo Vespucci, which is a very beautiful one of an old man, done with charcoal, as also that of the Gypsy Captain Scaramuccia, which had been left by Gianbullari to Messer Donato Valdambrini, of Arezzo, Canon of San Lorenzo.* A picture representing the Adoration of the Magi was likewise commenced by Leonardo, and is among the best of his works, more especially as regards the heads; it was in the house of Amerigo Benci, opposite the Loggia of the Peruzzi, but like so many of the other works of Leonardo, this also remained unfinished.†

On the death of Giovanni Galeazzo, Duke of Milan, in the year 1493, Ludovico Sforza was chosen in the same year to be his successor, when Leonardo was invited with great honour to Milan by the Duke, who delighted greatly in the music of the lute, to the end that the master might play before him;‡ Leonardo therefore took with him a certain in-

* The fate of these works cannot be ascertained with certainty; there are many of the kind here described, and known to be by Leonardo, in the British Museum. Other drawings by this master are in the possession of Lord Arundel. A considerable number of his caricatures have been engraved.—See *Variæ figuræ monstrosæ a Leon. da Vinci delineatæ ære inc. a Jacobo Sandrart.* Ratisbon, 1654; see also Gerli, as cited above. Lomazzo, *Trattato della Pittura*, relates that he was himself present at a supper to which Leonardo had invited a number of peasants, whom he diverted by stories which made them laugh immoderately, and display the most extravagant contortions; the artist then withdrew, and reproduced the faces thus distorted, with an effect so irresistibly comic, that none could look at them without laughter.

† Now in the Uffizj, in the larger Hall of the Tuscan School. There is an outline engraving of this work also, in the *Gallerie di Firenze*, &c., above cited.—Serie 1, tom. ii. tav. lxxxviii.

‡ For the question of when Leonardo first repaired to Milan, and details respecting his works undertaken there, see Amoretti, *Memorie Storiche sulla Vita di Leonardo*, &c.

strument which he had himself constructed almost wholly of silver, and in the shape of a horse's head, a new and fanciful form calculated to give more force and sweetness to the sound. Here Leonardo surpassed all the musicians who had assembled to perform before the Duke; he was besides one of the best *improvisatori* in verse existing at that time, and the Duke, enchanted with the admirable conversation of Leonardo, was so charmed by his varied gifts that he delighted beyond measure in his society, and prevailed on him to paint an altar-piece, the subject of which was the Nativity of Christ, which was sent by the Duke as a present to the Emperor.* For the Dominican monks of Santa Maria delle Grazie at Milan, he also painted a Last Supper, which is a most beautiful and admirable work; to the heads of the Apostles in this picture the master gave so much beauty and majesty† that he was constrained to leave that of Christ unfinished, being convinced that he could not impart to it the divinity which should appertain to and distinguish an image of the Redeemer.‡ But this work, remaining thus in its unfinished state, has been ever held in the highest estimation by the Milanese, and not by them only, but by foreigners also: Leonardo succeeded to perfection in expressing the doubts and anxiety experienced by the Apostles, and the desire felt by them to know by whom their Master is to be betrayed; in the faces of all appear love, terror, anger, or grief and bewilderment, unable as they are to fathom the meaning of their Lord. Nor is the spectator less struck with admiration by the force and truth with which, on the other hand, the master has exhibited the impious

* This work has been generally reported to be still in the Imperial Gallery, but is no longer to be found there.

† Of this admirable picture, justly regarded by Lorenzo as "the compendium of all Leonardo's studies and writings," an engraving by Raphael Morghen appeared in 1800: and this engraving is considered the masterpiece of the engraver, as the picture is that of the painter. The work was also copied in mosaic, and for that purpose a cartoon, now in the Leuchtenberg Gallery at Munich, and a finished picture, now at Milan (in the Brera), were prepared by the Cav. Bossi—See *Del Cenacolo di Leonardo da Vinci*, Milan, 1810; see also Gœthe's admired remarks on the same subject, in the *Propylæen*.

‡ The head of the Saviour is, on the contrary, admirably finished, and, notwithstanding the ruined condition of the work, is one of those in which the hand of Leonardo can be most clearly recognized.

determination, hatred, and treachery of Judas. The whole work indeed is executed with inexpressible diligence even in its most minute part, among other things may be mentioned the table-cloth, the texture of which is copied with such exactitude, that the linen-cloth itself could scarcely look more real.

It is related that the Prior of the Monastery was excessively importunate in pressing Leonardo to complete the picture; he could in no way comprehend wherefore the artist should sometimes remain half a day together absorbed in thought before his work, without making any progress that he could see; this seemed to him a strange waste of time, and he would fain have had him work away as he could make the men do who were digging in his garden, never laying the pencil out of his hand. Not content with seeking to hasten Leonardo, the Prior even complained to the Duke, and tormented him to such a degree that the latter was at length compelled to send for Leonardo, whom he courteously entreated to let the work be finished, assuring him nevertheless that he did so because impelled by the importunities of the Prior. Leonardo, knowing the Prince to be intelligent and judicious, determined to explain himself fully on the subject with him, although he had never chosen to do so with the Prior. He therefore discoursed with him at some length respecting art, and made it perfectly manifest to his comprehension, that men of genius are sometimes producing most when they seem to be labouring least, their minds being occupied in the elucidation of their ideas, and in the completion of those conceptions to which they afterwards give form and expression with the hand. He further informed the Duke that there were still wanting to him two heads, one of which, that of the Saviour, he could not hope to find on earth, and had not yet attained the power of presenting it to himself in imagination, with all that perfection of beauty and celestial grace which appeared to him to be demanded for the due representation of the Divinity incarnate. The second head still wanting was that of Judas, which also caused him some anxiety, since he did not think it possible to imagine a form of feature that should properly render the countenance of a man who, after so many benefits received from his master, had possessed a heart so depraved as to be

capable of betraying his Lord and the Creator of the world. with regard to that second, however, he would make search, and after all—if he could find no better, he need never be at any great loss, for there would always be the head of that troublesome and impertinent Prior.* This made the Duke laugh with all his heart, he declared Leonardo to be completely in the right, and the poor Prior, utterly confounded, went away to drive on the digging in his garden, and left Leonardo in peace: the head of Judas was then finished so successfully, that it is indeed the true image of treachery and wickedness; but that of the Redeemer remained, as we have said, incomplete. The admirable excellence of this picture, the beauty of its composition, and the care with which it was executed, awakened in the King of France,† a desire to have it removed into his own kingdom, insomuch that he made many attempts to discover architects, who might be able to secure it by defences of wood and iron, that it might be transported without injury. He was not to be deterred by any consideration of the cost that might be incurred, but the painting, being on the wall, his Majesty was compelled to forego his desire,‡ and the Milanese retained their picture.§

* The jesting threat of Leonardo has given rise to the belief that the head of Judas was in fact a portrait of the Prior, but the character of Leonardo makes it most unlikely that he could have offered this affront to an old man who was merely causing him a momentary vexation by a very pardonable, if not very reasonable, impatience; we learn besides that the Padre Bandelli, who was at that time Prior,—

"*erat facie magna et venusta, capite magno, et procedente ætate calvo capillisque canis conspirso.*"

See *Storia Genuina del Cenacolo*, &c., by the Padra Dom. Pino.—*Milan*, 1796.

† Francis I. namely, who visited Milan in 1515; not Louis XII., as some writers have it, who was there in 1499. Yet the work must have been completed some short time before the last date, since Ludovico Il Moro, presented a vineyard in that year to Leonardo, which is believed to have been in acknowledgment of this painting.—*Schorn*, quoting Amoretti, *ut supra*.

‡ De Pagave (Sienese Edition of Vasari) declares that the king, on finding it impossible to remove the picture, caused a copy to be made of it by Bernardino Luini, according to Pagave, which he placed in the church of St Germain L'Auxerrois, in Paris; but this also is now lost.

§ It would be well for the Milanese if this were fully true, but in so ruined a state is this inestimable work, at the present time, that its posses-

In the same refectory, and while occupied with the Last Supper, Leonardo painted the portrait of the above-named Duke Ludovico, with that of his first-born son, Maximilian: these are on the wall opposite to that of the Last Supper, and where there is a Crucifixion painted after the old manner.* On the other side of the Duke is the portrait of the Duchess Beatrice, with that of Francesco, their second son: both of these princes were afterwards Dukes of Milan: the portraits are most admirably done.†

While still engaged with the paintings of the refectory, Leonardo proposed to the Duke to cast a horse in bronze of colossal size, and to place on it a figure of the Duke,‡ by way of monument to his memory: this he commenced, but finished the model on so large a scale that it never could be completed, and there were many ready to declare (for the judgments of men are various, and are sometimes rendered malignant by envy) that Leonardo had begun it, as he did others of his labours, without intending ever to finish it. The size of the work being such, insuperable difficulties presented themselves, as I have said, when it came to be cast; nay, the casting could not be effected in one piece, and it is very probable that, when this result was known, many were led to form the opinion alluded to above, from the fact that so many of Leonardo's works had failed to receive com-

sion has almost become a mere name. Even in Vasari's time, the humidity of the wall, or other causes, had produced a lamentable deterioration of the picture. Cleaning or restoration, the neglect of the monks, who even permitted a door to be broken through the feet of the central figure (that of the Saviour himself, of course), with the rough usage to which the monastery was subjected in time of war, have all done their part to produce the wreck so universally deplored.—See *Storia Genuina del Cenacolo*, &c. Amoretti, *ut supra*, Gallenberg, *Vita di Leonardo*, and other writers, none of whom can sufficiently lament the misfortune of art in what may be called the almost total loss of this noble work.

* The Crucifixion is by Gio Donato Montorsani.—*Ed. Flor.*, 1832-8.

† These portraits are, nevertheless, declared to have been undertaken by Leonardo with much reluctance. They were painted in oil on the wall, and quickly perished.—See Padre Pino, *Storia Genuina del Cenacolo*, &c., who quotes the Padre Gattico as his authority. In the Ambrosian Library, in Milan, there are portraits of Ludovico il Moro, and of his Duchess, Beatrice d'Este, both painted in oil by Ludovico.—See Passavant, *Kunstreise*, &c.

‡ Not of Ludovico himself, as the manner of the text would imply, but of his father, Francesco Sforza.

pletion. But of a truth, there is good reason to believe that the very greatness of his most exalted mind, aiming at more than could be effected, was itself an impediment; perpetually seeking to add excellence to excellence, and perfection to perfection; this was, without doubt, the true hindrance, so that, as our Petrarch has it,* the work was retarded by desire. All who saw the large model in clay which Leonardo made for this work, declared that they had never seen anything more beautiful or more majestic; this model remained as he had left it until the French, with their King Louis, came to Milan, when they destroyed it totally.† A small model of the same work, executed in wax, and which was considered perfect, was also lost, with a book containing studies of the anatomy of the horse, which Leonardo had prepared for his own use. He afterwards gave his attention, and with increased earnestness, to the anatomy of the human frame, a study wherein Messer Marcantonio della Torre, an eminent philosopher, and himself, did mutually assist and encourage each other.‡ Messer Marcantonio was at that time holding lectures in Pavia, and wrote on the same subject; he was one of the first, as I have heard say, who began to apply the doctrines of Galen to the elucidation of medical science, and to diffuse light over the science of anatomy, which, up to that time, had been involved in the

* See Trionfo d'Amore, cap. iii. p. 453.—*Ed. Flor.*, 1832-8.

† The model being completed, Leonardo computed that 100,000 lbs. weight of bronze would be required for the casting, but this the war against Ludovico il Moro rendered him incapable of furnishing, and in 1499 the French soldiers took the model for a target and destroyed it. That it was never completed was, therefore, not the fault of Leonardo. There is, indeed, a passage in Fra Luca Pacciolo, from which Gerli has sought to prove that he did cast it, and that the bronze casting, as well as the model, was broken to pieces by the French soldiers; but this is by no means to be safely affirmed. There is a design for this work in an engraving which Gerli is inclined to attribute to Leonardo himself (see *Disegni di Leonardo*), and which was at one time in the possession of Signor Vallardi, of Milan: another, the head of an old man, was in the collection of the Duke of Buckingham; and a third, a female head in profile, is mentioned by the late Mr. Young Ottley as in the possession of Mr. Woodburn.

‡ The celebrated anatomist, Marcantonio della Torre, of Verona, whose eulogy was written by Paul Jovius, but who died in his thirtieth year. There is a portrait of him in the Ambrosian Library, said to be by Leonardo, but not considered to be worthy of that master.—See Passavant. See also, Maffei, *Verona illustrata*.

almost total darkness of ignorance. In this attempt Marcantonio was wonderfully aided by the genius and labour of Leonardo, who filled a book with drawings in red crayons, outlined with the pen, all copies made with the utmost care from bodies dissected by his own hand. In this book he set forth the entire structure, arrangement, and disposition of the bones, to which he afterwards added all the nerves, in their due order, and next supplied the muscles, of which the first are affixed to the bones, the second give the power of cohesion or holding firmly, and the third impart that of motion. Of each separate part he wrote an explanation in rude characters, written backwards and with the left-hand, so that whoever is not practised in reading cannot understand them, since they are only to be read with a mirror.* Of these anatomical drawings of the human form, a great part is now in the possession of Messer Francesco da Melzo, a Milanese gentleman, who, in the time of Leonardo, was a child of remarkable beauty,† much beloved by him, and is now a handsome and amiable old man, who sets great store by these drawings, and treasures them as relics, together with the portrait of Leonardo of blessed memory.‡ To all who read these writings it must appear almost incredible that this sublime genius could, at the same time, discourse, as he has done, of art, and of the muscles, nerves, veins, and every other part of the frame, all treated with equal diligence and success.§ There are, besides, certain other writings of

* The volume of anatomical drawings here described is in England, having been transmitted through various hands to the king's library.—See Gallenberg: see also Chamberlaine, *Imitations of Original Designs by Leonardo da Vinci*, 1796. In this work there is also an engraving of the portrait mentioned immediately after: the mode of writing here described was that ordinarily used by Leonardo.

† There is an engraving in the collection of Leonardo's drawings published by Gerli (tav. iv.), which is said to be the portrait of Melzi.—*Passavant.*

‡ There are two other portraits of Leonardo, by his own hand, still in existence. The one, a profile, is mentioned by Chamberlaine as cited above, and is, or was, in the same collection; of this there is one copy in the Ambrosiana, according to Gerli, and another in Paris. The second, likewise, is in the Venetian Academy. There is also a portrait of Leonardo, painted by himself, in the Florentine Gallery.—*Passavant, Schorn,* and others.

§ A Florentine annotator remarks that the celebrated Doctor Gulielmo (William) Hunter, having examined the anatomical designs of Leonardo,

Leonardo, also written with the left-hand, in the possession of N. N., a painter of Milan; they treat of painting, of design generally, and of colouring. This artist came to see me in Florence no long time since; he then had an intention of publishing this work, and took it with him to Rome, there to give this purpose effect, but what was the end of the matter I do not know.*

But to return to the labours of Leonardo. During his time the King of France came to Milan, whereupon he (Leonardo) was entreated to prepare something very extraordinary for his reception. He therefore constructed a lion, and this figure, after having made a few steps, opened its breast, which was discovered to be entirely filled full of lilies. While in Milan, Leonardo took the Milanese Salai for his disciple; this was a youth of singular grace and beauty of person, with curled and waving hair, a feature of personal beauty by which Leonardo was always greatly pleased. This Salai he instructed in various matters relating to art, and certain works still in Milan, and said to be by Salai, were retouched by Leonardo himself.†

Having returned to Florence,‡ he found that the Servite Monks had commissioned Filippino to paint the altar-piece for the principal chapel in their church of the Nunziata, when he declared that he would himself very willingly have undertaken such a work. This being repeated to Filippino, he, like the amiable man that he was, withdrew himself at once, when the Monks gave the picture to Leonardo. And

declared his admiration of their extraordinary exactitude, and has cited them in the introduction to his Course of Lectures published in London in 1784.

* This is the well-known Treatise on Painting which first appeared in Paris in 1651, under the title of *Trattato della Pittura di Leonardo da Vinci*. Later editions have appeared: among them one from a copy in the library of the Vatican, published at Rome in 1807. That of Florence (1792) is also greatly valued, and the work is still considered among the best guides and counsellors of the painter.—*Schorn.*

† Andrea Salai, or Salaino, was the disciple and servant of Leonardo, in whose testament he is mentioned under the latter designation only.—*Schorn.*

‡ After Ludovico il Moro had been deprived of the Duchy; when Leonardo returned to Florence with the mathematician, Fra Luca Pacciolo, for whose treatise *De divina proportione* he had made the drawings.—Gaye, in the *Kunstblatt* for 1836.

to the end that he might make progress with it, they took him into their own abode with all his household, supplying the expenses of the whole, and so he kept them attending on him for a long time, but did not make any commencement: at length, however, he prepared a cartoon, with the Madonna, Sant' Anna, and the infant Christ, so admirably depicted that it not only caused astonishment in every artist who saw it, but, when finished, the chamber wherein it stood was crowded for two days by men and women, old and young; a concourse, in short, such as one sees flocking to the most solemn festivals, all hastening to behold the wonders produced by Leonardo, and which awakened amazement in the whole people. Nor was this without good cause, seeing that in the countenance of that Virgin there is all the simplicity and loveliness which can be conceived as giving grace and beauty to the Mother of Christ, the artist proposing to show in her the modesty and humility of the virgin, filled with joy and gladness as she contemplates the beauty of her Son, whom she is tenderly supporting in her lap. And while Our Lady, with eyes modestly bent down, is looking at a little San Giovanni, who is playing with a lamb, Sant' Anna, at the summit of delight, is observing the group with a smile of happiness, rejoicing as she sees that her terrestrial progeny have become divine; all which is entirely worthy of the mind and genius of Leonardo: this cartoon was subsequently taken to France, as will be related hereafter.* Leonardo then painted the portrait of Ginevra, the wife of Amerigo Benci,† a most beautiful thing, and abandoned the commission entrusted to him by the Servite Monks, who once more confided it to Filippino, but neither could the last-named master complete it, because his death supervened before he had time to do so.‡

* It was afterwards restored to Italy, and was for some time in the possession of Aurelio Luini, son of the painter Bernardino Luini. It is now in England, as our readers are aware, but there are pictures painted from it by the disciples of Leonardo, which are in different galleries, the Louvre and the Leuchtenberg, for example. There are, besides, two in Milan, one in the church of St. Eustorgio, the other in the Brera. There is likewise one in the Florentine Gallery of the Uffizj.

† Now in the Pitti Palace.

‡ It was painted by Pietro Perugino, as has been related in the life of that master. See also the life of Filippo Lippi.

For Francesco del Giocondo, Leonardo undertook to paint the portrait of Mona Lisa, his wife, but, after loitering over it for four years, he finally left it unfinished. This work is now in the possession of the King Francis of France, and is at Fontainebleau.* Whoever shall desire to see how far art can imitate nature, may do so to perfection in this head, wherein every peculiarity that could be depicted by the utmost subtlety of the pencil has been faithfully reproduced. The eyes have the lustrous brightness and moisture which is seen in life, and around them are those pale, red, and slightly livid circles, also proper to nature, with the lashes, which can only be copied, as these are, with the greatest difficulty the eyebrows also are represented with the closest exactitude, where fuller and where more thinly set, with the separate hairs delineated as they issue from the skin, every turn being followed, and all the pores exhibited in a manner that could not be more natural than it is: the nose, with its beautiful and delicately roseate nostrils, might be easily believed to be alive; the mouth, admirable in its outline, has the lips uniting the rose-tints of their colour with that of the face, in the utmost perfection, and the carnation of the cheek does not appear to be painted, but truly of flesh and blood: he who looks earnestly at the pit of the throat cannot but believe that he sees the beating of the pulses, and it may be truly said that this work is painted in a manner well calculated to make the boldest master tremble, and astonishes all who behold it, however well accustomed to the marvels of art. Mona Lisa was exceedingly beautiful, and while Leonardo was painting her portrait, he took the precaution of keeping some one constantly near her, to sing or play on instruments, or to jest and otherwise amuse her, to the end that she might continue cheerful, and so that her face might not exhibit the melancholy expression often imparted by painters to the likenesses they take. In this portrait of Leonardo's, on the contrary, there is so pleasing an expression, and a smile so sweet, that while looking at it one thinks it rather

* It is now in the Gallery of the Louvre. Francis I. paid four thousand gold florins, a sum equal to forty-five thousand francs of the present day, for this picture, of which there exist some good copies in Munich, Madrid, Rome, London, and St. Petersburg. The original appears to have been early injured by restoration.

divine than human, and it has ever been esteemed a wonderful work, since life itself could exhibit no other appearance.

The excellent productions of this divine artist had so greatly increased and extended his fame, that all men who delighted in the arts (nay, the whole city of Florence) were anxious that he should leave behind him some memorial of himself, and there was much discussion everywhere in respect to some great and important work to be executed by him, to the end that the commonwealth might have the glory, and the city the ornament, imparted by the genius, grace, and judgment of Leonardo, to all that he did. At that time the great Hall of the council had been constructed anew, the architecture being after designs by Giuliano di San Gullo, Simone Pollaiuoli, called Cronaca, Michelagnolo Buonarroti, and Baccio d' Agnolo, as will be related in the proper place. The building having been completed with great rapidity, as was determined between the Gonfaloniere and the more distinguished citizens, it was then commanded by public decree that Leonardo should depict some fine work therein. The said hall was entrusted, accordingly, to that master by Piero Soderini, then Gonfaloniere of Justice, and he, very willing to undertake the work, commenced a cartoon in the hall of the Pope, an apartment so called, in Santa Maria Novella. Herein he represented the History of Niccolò Piccinino, Captain-General to the Duke Filippo of Milan, in which he depicted a troop of horsemen fighting around a standard, and struggling for the possession thereof; this painting was considered to be a most excellent one, evincing great mastery in the admirable qualities of the composition, as well as in the power with which the whole work is treated.* Among other peculiarities of this scene, it is to be remarked that not only are rage, disdain, and the desire for revenge apparent in the men, but in the horses also; two of these animals, with their fore-legs intertwined, are attacking each other with their teeth, no less fiercely than do the cavaliers who are fighting for the standard. One of the combatants

* The cartoons prepared for this Hall of the Council, whether by Leonardo or Michael Angelo, after having served as a study to the most renowned artists of that period, were cut to pieces and dispersed, insomuch that there now remain only a few detached groups among the works of the older engravers.—*Ed. Flor.* 1832-8.

has seized the object of their strife with both hands, and is urging his horse to its speed, while he, lending the whole weight of his person to the effort, clings with his utmost strength to the shaft of the banner, and strives to tear it by main force from the hands of four others, who are all labouring to defend it with uplifted swords, which each brandishes in the attempt to divide the shaft with one of his hands, while he grasps the cause of contention with the other.* An old soldier, with a red cap on his head, has also seized the standard with one hand, and raising a curved scimitar in the other, is uttering cries of rage, and fiercely dealing a blow, by which he is endeavouring to cut off the hands of two of his opponents, who, grinding their teeth, are struggling in an attitude of fixed determination to defend their banner. On the earth, among the feet of the horses, are two other figures foreshortened, who are obstinately fighting in that position; one has been hurled to the ground, while the other has thrown himself upon him, and, raising his arm to its utmost height, is bringing down his dagger with all his force to the throat of his enemy; the latter, meanwhile, struggling mightily with arms and feet, is defending himself from the impending death.† It would be scarcely possible adequately to describe the skill shown by Leonardo in this work, or to do justice to the beauty of design with which he has depicted the warlike habiliments of the soldiers, with their helmets, crests, and other ornaments, infinitely varied as they are; or the wonderful mastery he exhibits in the forms and movements of the horses; these animals were, indeed, more admirably treated by Leonardo than by any other master; the muscular development, the animation of their movements, and their exquisite beauty, are rendered with the utmost fidelity.

It is said that, for the execution of this cartoon, Leonardo caused a most elaborate scaffolding to be constructed, which

* The description of Vasari is not correct as regards the number of the figures, the whole group consisting of four only.—*Schorn.*

† The group around the banner was engraved by Gerard Edelinck (see Bryan, *Dictionary of Painters and Engravers*), after a design by Rubens, which he is believed to have made according to the description of Vasari, rather than from the cartoon. An engraving similar to that of Edelinck will be found in Malvasia, *Etruria Pittrice*. See also Rosini, *Storia della Scultura*, for various details respecting the works of Leonardo.

could be increased in height by being drawn together, or rendered wider by being lowered: it was his intention to paint the picture in oil, on the wall, but he made a composition for the intonaco, or ground, which was so coarse that, after he had painted for a certain time, the work began to sink in such a manner as to induce Leonardo very shortly to abandon it altogether, since he saw that it was becoming spoiled.

Leonardo da Vinci was a man of very high spirit, and was very generous in all his actions: it is related of him that, having once gone to the bank to receive the salary which Piero Soderini caused to be paid to him every month, the cashier was about to give him certain paper packets of pence, but Leonardo refused to receive them, remarking, at the same time, "I am no penny-painter." Not completing the picture, he was charged with having deceived Piero Soderini, and was reproached accordingly; when Leonardo so wrought with his friends, that they collected the sums which he had received and took the money to Piero Soderini with offers of restoration, but Piero would not accept them.

On the exaltation of Pope Leo X. to the chair of St. Peter, Leonardo accompanied the Duke Giuliano de' Medici to Rome:* the Pontiff was much inclined to philosophical inquiry, and was more especially addicted to the study of alchemy: Leonardo, therefore, having composed a kind of paste from wax, made of this, while it was still in its half-liquid state, certain figures of animals, entirely hollow and exceedingly slight in texture, which he then filled with air. When he blew into these figures he could make them fly through the air, but when the air within had escaped from them they fell to the earth. One day the vine-dresser of the Belvedere found a very curious lizard, and for this creature Leonardo constructed wings, made

* "Vasari has here left a great chasm in his history," remarks the German annotator, passing from 1504 to 1515, and omitting all mention of the travels undertaken by Leonardo during that period, as well as the labours he performed as an engineer and architect. During a part of this time he travelled through certain districts of Italy as architect and engineer to Valentino Borgia, by whom he was commissioned to inspect the fortresses of his states: it is even believed that he made a journey to France, but this seems doubtful.—See Amoretti, *Memorie Storiche*, &c.; see also Della Valle, *Sienese Edition of Vasari*.

from the skins of other lizards, flayed for the purpose; into these wings he put quicksilver, so that when the animal walked, the wings moved also, with a tremulous motion: he then made eyes, horns, and a beard for the creature, which he tamed and kept in a case; he would then show it to the friends who came to visit him, and all who saw it ran away terrified. He more than once, likewise, caused the intestines of a sheep to be cleansed and scraped until they were brought into such a state of tenuity that they could be held within the hollow of the hand, having then placed in a neighbouring chamber a pair of blacksmith's bellows, to which he had made fast one end of the intestines, he would blow into them until he caused them to fill the whole room, which was a very large one, insomuch that whoever might be therein was compelled to take refuge in a corner: he thus showed them transparent and full of wind, remarking that, whereas they had previously been contained within a small compass, they were now filling all space, and this, he would say, was a fit emblem of talent or genius. He made numbers of these follies in various kinds, occupied himself much with mirrors and optical instruments, and made the most singular experiments in seeking oils for painting, and varnishes to preserve the work when executed. About this time he painted a small picture for Messer Baldassare Turini, of Pescia, who was Datary to Pope Leo: the subject of this work was Our Lady, with the Child in her arms, and it was executed by Leonardo with infinite care and art, but whether from the carelessness of those who prepared the ground, or because of his peculiar and fanciful mixtures for colours, varnishes, &c., it is now much deteriorated. In another small picture* he painted a little Child, which is graceful and beautiful to a miracle. These paintings are both in Pescia, in the possession of Messer Giulio Turini. It is related that Leonardo, having received a commission for a certain picture from Pope Leo, immediately began to distil oils and herbs for the varnish, whereupon the pontiff remarked, "Alas! the while, this man will assuredly do

* The first of these pictures is said to be in Munich, taken thither from the Dusseldorf Gallery; the other is supposed to be lost. The German annotator, Förster, declares, but without giving his authority, or the reason for his opinion, that neither of these works was by Leonardo.

nothing at all, since he is thinking of the end before he has made a beginning to his work." There was perpetual discord between Michelagnolo Buonarroti and Leonardo, and the competition between them caused Michelagnolo to leave Florence, the Duke Giuliano framing an excuse for him, the pretext for his departure being that he was summoned to Rome by the Pope for the Façade of San Lorenzo. When Leonardo heard of this, he also departed and went to France, where the king, already possessing several of his works, was most kindly disposed towards him, and wished him to paint the cartoon of Sant' Anna, but Leonardo, according to his custom, kept the king a long time waiting with nothing better than words. Finally, having become old, he lay sick for many months, and, finding himself near death, wrought diligently to make himself acquainted with the Catholic ritual, and with the good and holy path of the Christian religion: he then confessed with great penitence and many tears, and although he could not support himself on his feet, yet, being sustained in the arms of his servants and friends, he devoutly received the Holy Sacrament, while thus out of his bed.* The king, who was accustomed frequently and affectionately to visit him, came immediately afterwards to his room, and he, causing himself out of reverence to be raised up, sat in his bed describing his malady and the different circumstances connected with it, lamenting, besides, that he had offended God and man, inasmuch as that he had not laboured in art as he ought to have done. He was then seized with a violent paroxysm, the forerunner of death, when the king, rising and supporting his head to give him such assistance and do him such favour as he could, in the hope of alleviating his sufferings, the spirit of Leonardo, which was most divine, conscious that he could attain to no greater honour, departed in the arms of the monarch,† being at that time in the seventy-fifth‡ year of his age.

* For the question respecting Leonardo's creed, &c., see Amoretti, *Memorie Storiche*, &c.

† That the truth of this statement is much disputed is known to all. Most writers are now agreed in considering it fabulous. Melzi does not mention the circumstance in the letter which announces the death of Leonardo to his relations; and Lomazzo, *Trattato*, &c., not only affords no confirmation of the account given by Vasari, but even says that the king learned the death of Leonardo from Melzi.

‡ He died on the 2nd of May, 1519, consequently not in the seventy-fifth, but the sixty-seventh year of his age.—*Ed. Flor.*, 1832-8.

The death of Leonardo caused great sorrow to all who had known him, nor was there ever an artist who did more honour to the art of painting. The radiance of his countenance, which was splendidly beautiful, brought cheerfulness to the heart of the most melancholy, and the power of his word could move the most obstinate to say, "No," or "Yes," as he desired; he possessed so great a degree of physical strength, that he was capable of restraining the most impetuous violence, and was able to bend one of the iron rings used for the knockers of doors, or a horse-shoe, as if it were lead: with the generous liberality of his nature, he extended shelter and hospitality to every friend, rich or poor, provided only that he were distinguished by talent or excellence; the poorest and most insignificant abode was rendered beautiful and honourable by his works; and as the city of Florence received a great gift in the birth of Leonardo, so did it suffer a more than grievous loss at his death. To the art of painting in oil this master contributed the discovery of a certain mode of deepening the shadows, whereby the later artists have been enabled to give great force and relief to their figures. His abilities in statuary were proved by three figures in bronze, which are over the north door of San Giovanni; they were cast by Gio Francesco Rustici, but conducted under the advice of Leonardo, and are, without doubt, the most beautiful castings that have been seen in these later days, whether for design or finish.*

We are indebted to Leonardo for a work on the anatomy of the horse, and for another much more valuable, on that of man;† wherefore, for the many admirable qualities with which he was so richly endowed, although he laboured much more by his word than in fact and by deed, his name and fame can never be extinguished.‡ For all these things

* They are still in their place. Two of them will be found in Cicognara. —2 tav. 72.

† His drawings of the anatomy of the horse are said to be lost. Of those relating to the human anatomy many are preserved.—*Schorn.*

‡ Vasari does not make mention of Leonardo's talents in architecture, nor of his skill as an engineer. For details respecting these and other matters the reader is referred to Amoretti, *Memorie Storiche*, &c., Lomazzo, *Trattato dell' Arte della Pittura*; Passavant, Waagen, and others. The English reader will also find an excellent compendium of the life of Leonardo, with some interesting details and useful references, in Bryan,

Messer Gio. Batista Strozzi has spoken to his praise in the following words :—

Vince costui pur solo
Tutti altri, e vince Fidia, e vince Apelle,
*E tutto il lor vittorioso stuolo.**

The Milanese artist, Gio. Antonio Boltraffio,† was a disciple of Leonardo; he was an intelligent and able master, and, in the year 1500, he painted a picture in oil in the church of the Misericordia, outside the city of Bologna. The subject of this work is Our Lady, with the Child in her arms; there are besides figures of San Giovanni Battista, San Bastiano (Sebastian), a nude figure, and that of the person for whom the work was executed, painted in a kneeling position; a truly admirable picture, on which the artist inscribed his name, with the fact of his being a disciple of Leonardo. The same painter executed many other works

Dictionary of Painters and Engravers, edition of 1849. The *Trattato della Pittura* of Leonardo was translated into English and published in London in 1721. The following are among the principal literary works of this master :—A Treatise on Hydraulics; (those on the Human Anatomy and that of the Horse, have been mentioned in the text;) a Treatise on Perspective, and one on Light and Shade, with a work on Architecture, already alluded to.

* He alone
Vanquished all others. Phidias he surpassed,
Surpassed Apelles, and the conquering troop
Of their proud followers.

"Another was also added," observes Vasari in his first edition, "which was indeed to his honour," and runs thus :—

LEONARDUS VINCIUS
QUID PLURA? DIVINUM INGENIUM
DIVINA MANUS
EMORI IN SINU REGIO MERUERE
VIRTUS ET FORTUNA HOC MONUMENTUM
CONTINGERE GRAVISS.
IMPENSIS CURAVERUNT.

Fœ gentem et patriam noscis, tibi gloria et ingens
Nota est; tegitur nam Leonardus humo.
Perspicuas picturæ umbras, oleoque colores
Illius ante alios docta manus posuit,
Imprimere ille hominum, divum quoque corpora in aere;
Et pictis animam fingere novit equis.

† Or Beltraffio. He died in 1516, at the age of forty-nine.—*Ed. Flor.*, 1832-8.

in Milan and elsewhere, but it shall suffice me to have mentioned this one, which is his best. Marco Uggioni* was likewise a disciple of Leonardo, and painted the Assumption of Our Lady in the church of Santa Maria della Pace, with the Marriage at Cana of Galilee, also in the same church.†

* Or Uglone, but more commonly called Marco Oggione.—See Bryan, *ut supra*. See also Lanzi, *Eng. ed., History of Painting* namely, vol. ii. p. 490. The following artists may likewise be counted among the principal disciples of Leonardo:—Bernardino da Luino, Andrea Salai, or Salaino, Francesco Melzi, and Cesare da Sesto; for details respecting whom see Lanzi, as cited above. For an account of the school founded in Milan by Leonardo, see Fumagalli, *La Scuola di Lionardo*, &c. See also Passavant, *Beiträge zur Geschichte der Alten Malerschulen in der Lombardei* (in the *Kunstblatt* for 1838, No. 69).

† For the question as to whether and to what extent Leonardo practised the art of engraving, the reader is referred to Ottley, *Inquiry into the History of Early Engraving*. See also Zani, *Enciclopedia Metodica della Belle Arti*, &c.; Amoretti, *Memorie Storiche*, &c., has an interesting document, a letter namely, addressed by Leonardo da Vinci to the Duke Lodovico il Moro, which we subjoin with its translation.

Vasari has but slightly alluded to the distinction obtained by Leonardo as an engineer: his acquirements in civil and military architecture, and in mechanics generally, are, nevertheless, unquestionable, and the letter just alluded to, though well known and frequently cited, will not be unacceptable, expressing, as it does, the opinion of Leonardo himself on that subject. It was written to Ludovico il Moro, Duke of Milan, in 1483; consequently, when Leonardo was little more than thirty years old. We give the original, with the writer's orthography, and as it was copied by Oltracchi from the Autograph, which is now in the Ambrosian Library, Milan.—See Amoretti, *ut supra*, p. 16, *et seq.*

"Havendo, Sro. mio Ill., visto e considerato oramai ad sufficientia le prove di tutti quelli che si reputano maestri et compositori d'instrumenti bellici; et che le inventione et operatione de dicti instrumenti non sono niente alieni dal comune uso; mi exforserò, non derogando a nessuno altro, farmi intendere da Vostra Excellentia, aprendo a quello li segreti miei: et appresso offerendoli, ad ogni suo piacimento, in tempi opportuni, operare cum effecto circha tutte quelle cose, che sub brevità in presente sarrano qui sotto notate.

"1. Ho modo di far punti (ponti) leggerissimi et acti ad portare facilissimamente, et cum quelli seguire et alcuna volta fuggire li inimici; et altri securi et inoffensibili da fuoco et battaglia; facili et commodi da levare et ponere. Et modi de ardere et disfare quelli de linimici.

"2. So in la obsidione de una terra toglier via laqua de' fossi et fare infiniti pontighatti a scale et altri instrumenti pertinentiad dicta expeditione.

"3. Item se per altezza de argine o per fortezza de loco et di sito non si pottesse in la obsidione de una terra usare lofficio delle bombarde: ho modo di ruinare ogni roccia o altra fortezza, se già non fusse fondata sul saxo.

"4. Ho anchora modi de bombarde commodissime et facili ad portare: et cum quelle buttare minuti di tempesta: et cum el fumo de quella dando grande spavento al inimico cum grave suo danno et confusione.

"5. Item ho modi per cave et vie strette e distorte facte senz' alcuno strepito per venire ad uno certo.....che bisognasse passare sotto fossi o alcuno fiume.

"6. Item fatio carri coperti sicuri ed inoffensibili: e quali entrando intra ne linimici cum suo artiglieri: non è sì grande multitudine di gente darme che non rompessino: et dietro a questi poterranno seguire fanterie assai inlesi e senza alchuno impedimento.

"7. Item occorrendo di bisogno, farè bombarde, mortari et passovolanti di bellissime e utili forme, fora del comune uso.

"8. Dove mancassi le operazione delle bombarde, componerò briccole manghani, tribuchi, et altri instrumenti, di mirabile efficacia et fora del usato: et in somma, secondo la varietà de' casi, componerò varie et infinite cose da offendere.

"9. Et quando accadesse essere in mare, ho modi de' molti instrumenti actissimi da offendere et defendere: et navili che faranno resistentia al trarre de omni grossissima bombarda: et polveri o fumi.

"10. In tempo di pace credo satisfare benissimo a paragoni de omni altro in architettura, in composizione di edifici et publici et privati: et in conducere aqua da una loco ad un altro.

"Item conducerò in sculptura de marmore di bronzo et di terra: similiter in pictura ciò che si possa fare ad paragone de omni altro et sia chi vole.

"Ancora si poterà dare opera al cavallo di bronzo che sarà gloria immortale et eterno onore della felice memoria del Sre. vostro Padre, et de la inclyta Casa Sforzesca.

"Et se alchune de le sopra dicte cose ad alchuno paressino impossibili et infactibili, me ne offero paratissimo ad farne experimento in el vostro parco, o in qual loco piacerà a Vostra Excellentia, ad la quale umilmente quanto più posso me raccomando, etc."

"Most Illustrious Signor,

"Having seen and sufficiently considered the works of all those who repute themselves to be masters and inventors of instruments for war, and found that the form and operation of these works are in no way different from those in common use, I permit myself, without seeking to detract from the merit of any other, to make known to your Excellency the secrets I have discovered, at the same time offering, with fitting opportunity, and at your good pleasure, to perform all those things which, for the present, I will but briefly note below.

"1. I have a method of constructing very light and portable bridges, to be used in the pursuit of, or retreat from, the enemy, with others of a stronger sort, proof against fire or force, and easy to fix or remove. I have also means for burning and destroying those of the enemy.

"2. For the service of sieges, I am prepared to remove the water from the ditches, and to make an infinite variety of fascines, scaling-ladders, &c., with engines of other kinds proper to the purposes of a siege.

"3. If the height of the defences or the strength of the position should be such that the place cannot be effectually bombarded, I have other

THE VENETIAN PAINTER, GIORGIONE, OF CASTELFRANCO.

[BORN 1478.—DIED 1511.]

At the same time when Florence was acquiring so much renown from the works of Leonardo, the city of Venice obtained no small glory from the talents and excellence of one of her citizens, by whom the Bellini, then held in so much esteem, were very far surpassed, as were all others who had practised painting up to that time in that city.

means, whereby any fortress may be destroyed, provided it be not founded on stone.

"4. I have also most convenient and portable bombs, proper for throwing showers of small missiles, and with the smoke thereof causing great terror to the enemy, to his imminent loss and confusion.

"5. By means of excavations made without noise, and forming tortuous and narrow ways, I have means of reaching any given.....(point?), even though it be necessary to pass beneath ditches or under a river.

"6. I can also construct covered waggons, secure and indestructible, which, entering among the enemy, will break the strongest bodies of men; and behind these the infantry can follow in safety and without impediment.

"7. I can, if needful, also make bombs, mortars, and field-pieces of beautiful and useful shape, entirely different from those in common use.

"8. Where the use of bombs is not practicable, I can make crossbows, mangonels, balistæ, and other machines of extraordinary efficiency and quite out of the common way. In fine, as the circumstances of the case shall demand, I can prepare engines of offence for all purposes.

"9. In case of the conflict having to be maintained at sea, I have methods for making numerous instruments, offensive and defensive, with vessels that shall resist the force of the most powerful bombs. I can also make powders or vapours for the offence of the enemy.

"10. In time of peace, I believe that I could equal any other, as regards works in architecture. I can prepare designs for buildings, whether public or private, and also conduct water from one place to another.

"Furthermore, I can execute works in sculpture, marble, bronze, or terra-cotta. In painting also I can do what may be done, as well as any other, be he who he may.

"I can likewise undertake the execution of the bronze horse, which is a monument that will be to the perpetual glory and immortal honour of my lord your father of happy memory, and of the illustrious house of Sforza.

"And if any of the above-named things shall seem to any man to be impossible and impracticable, I am perfectly ready to make trial of them in your Excellency's park, or in whatever other place you shall be pleased to command, commending myself to you with all possible humility."

This was Giorgio,* born in the year 1478, at Castelfranco,† in the territory of Treviso, and at the time when Giovanni Mozzenigo, brother to the Doge Piero Mozzenigo, had himself been elected Doge; Giorgio was, at a later period, called Giorgione, as well from the character of his person as for the exaltation of his mind: he was of extremely humble origin, but was nevertheless very pleasing in manner, and most estimable in character through the whole course of his life. Brought up in Venice, he took no small delight in love-passages, and in the sound of the lute, to which he was so cordially devoted, and which he practised so constantly, that he played and sang with the most exquisite perfection, insomuch that he was, for this cause, frequently invited to musical assemblies and festivals by the most distinguished personages.‡ Giorgione selected the art of design, which he greatly loved, as his profession, and was therein so highly favoured by nature, that he gave his whole heart to her beauties; nor would he ever represent any object in his works which he had not copied from the life; so entirely was he subjugated by her charms, and with such fervour did he imitate them, that he not only acquired the reputation of having excelled Gentile and Giovanni Bellini, but of being able to compete with those who were then working in Tuscany, and who were the authors of the modern manner.

Giorgione had seen certain works from the hand of Leonardo, which were painted with extraordinary softness, and thrown into powerful relief, as is said, by extreme darkness of the shadows, a manner which pleased him so much, that he ever after continued to imitate it, and in oil painting approached very closely to the excellence of his model.§ A

* His family name was Barbarelli. Ridolfi. *Maraviglie dell' Arte*, &c.

† Vedelago, another village in the province of Treviso, disputes with Castelfranco the honour of having given birth to Giorgione, but he is generally called Giorgione of Castelfranco.—*Ed. Flor.*, 1832-8.

‡ The earlier portion of this artist's life, omitted by Vasari, will be found in Ridolfi, *Maraviglie dell' arte*. He was brought up in the school of the Bellini, and his progress was so rapid as to awaken the envy of his master. For various details and certain remarks concerning the works of this artist, see Kugler, *Geschichte der Malerei*.

§ The Venetian writers do not agree with Vasari in the assertion that Giorgione acquired his manner from the works of Leonardo. Lanzi con-

zealous admirer of the good in art, Giorgione always selected for representation the most beautiful objects that he could find, and these he treated in the most varied manner: he was endowed by nature with highly felicitous qualities, and gave to all that he painted, whether in oil or fresco, a degree of life, softness, and harmony (being more particularly successful in the shadows), which caused all the more eminent artists to confess, that he was born to infuse spirit into the forms of painting, and they admitted that he copied the freshness of the living form more exactly than any other painter, not of Venice only, but of all other places.

In his youth Giorgione painted, in Venice, many very beautiful pictures of the Virgin, with numerous portraits from nature, which are most life-like and beautiful; of this we have proof in three heads of extraordinary beauty, painted in oil by his hand, and which are in the possession of the Most Reverend Grimani, Patriarch of Aquileia: one of these represents David (and, according to common report, is a portrait of the master himself); he has long locks, reaching to the shoulders, as was the custom of that time, and the colouring is so fresh and animating, that the face appears to be rather real than painted: the breast is covered with armour, as is the arm, with which he holds the head of Goliath.* The second is much larger, and is the portrait of a man taken from the life; in the hand this figure holds the red barett-cap of a commander, the mantle is of furs, and beneath it appears one of those tunics, after the ancient fashion, which are well known; this is believed to represent some leader of armies. The third picture is a Boy, with luxuriant curling hair, and is as beautiful as imagination can portray; these works bear ample testimony to the excellence of Giorgione, and no less than his deserts was the esti mation in which he was ever held by that great patriarch,

siders him to have been merely excited, by the fame of Leonardo, to attempt the creation of a new style (see *History*, &c., vol. ii. p. 134). The manner of Giorgione is indeed by no means similar to that of Leonardo.—*Ed. Flor.*, 1·832-8.

* There is a picture similar to that here described, and of which the subject is David with the head of Goliath, in the Gallery of the Belvedere at Vienna.—*Kraft.*

who prized his abilities highly, and constantly treated him with infinite kindness, which he well merited. *

In Florence, in the house of the sons of Giovanni Borgherini, there is a picture by the hand of Giorgione, the portrait namely of the above-named Giovanni, taken when he was still a youth, and living in Venice; in the same picture is also the portrait of his preceptor, nor is it possible to imagine two heads more admirably depicted, whether as regards the general colouring of the flesh or the treatment of the shadows. There is another picture by the same master, in the palace of Anton de' Nobili; this represents a military commander wearing his armour, and is painted with great force and truth; they say that it is one of the leaders whom Consalvo Ferrante brought with him to Venice when he visited the Doge, Agostino Barberigo. At that time, as is reported, Giorgione took the likeness of the Great Consalvo himself, a work of extraordinary merit, insomuch that it was impossible to imagine a more beautiful picture, and this Consalvo took away with him.† Giorgione painted many other most admirable portraits, which are dispersed through various parts of Italy, among them is that of Leonardo Loredano, painted at the time when he was Doge: this I saw set forth to view on Ascension day,‡ when I almost believed myself to behold that most illustrious prince himself. Another of these fine works is at Faenza, in the house of Giovanni da Castel of Bologna, an excellent engraver of cameos and gems: it was painted for Giovanni's father-in-law, and is, in truth, a most admirable work; the colours are

* Vasari here neglects to mention one of the most important of Giorgione's works, because he attributes it to Jacopo Palma, in whose life he describes it with high encomium. This is the Tempest which was miraculously stilled by the SS. Marco, Niccolò, and Giorgio, a picture formerly in the *Scuola di San Marco*, but now in the Venetian Academy, the *Scuola* having been suppressed. See Kugler, *Geschichte der Malerei*. One of Giorgione's finest works is described by Waagen, *Kunstwerke und Künstler in England*, as "in the possession of Mr. Solly:" others are in the Ambrosian Library at Milan, in Dresden, in the Manfrini Gallery, Venice, in the Pitti Palace and the Uffizj, in Florence, and in other collections.—See Zanetti, *ut supra*, for various details respecting the works of Giorgione.

† The fate of these pictures is unknown.

‡ "It was, most probably, in Venice that Vasari saw this picture exhibited," remarks the German Editor, "since he uses the Venetian form *Assensa*, in speaking of the Feast of the Ascension."

blent with such perfect harmony, that one would rather suppose it to be in relief than a painting.

Giorgione found much pleasure in fresco-painting, and, among other works of this kind undertaken by him, was one for the Soranzo Palace, which is situate on the Piazza di San Paolo: here he painted the entire façade, on which, to say nothing of the representation of various historical events, or of many fanciful stories, there is an oil-painting, executed on the plaster, which has endured the action of rain, sun, and wind to the present day, and yet preserves its freshness wholly unimpaired. In the same place there is, moreover, a picture of Spring, which appears to me to be one of Giorgione's best works in fresco, and it is much to be lamented that this painting has been so cruelly injured by time. For my part, I am persuaded that there is nothing which so grievously injures fresco-paintings as do the south winds, and this they do more particularly when the work is in the neighbourhood of the sea, since they then always bring with them a saline humidity which is exceedingly noxious.

In the year 1504, there happened a most terrible conflagration at the Exchange, or Magazines of the German Merchants, near the bridge of the Rialto, whereby the building was entirely consumed, with all the wares contained in it, to the great loss of the merchants. The Signoria of Venice thereupon commanded that it should be rebuilt, with increased convenience for those who used it or dwelt therein. all which was speedily commenced with great magnificence, and, in due time, was accomplished in a style of infinite beauty and with rich decoration. Giorgione, whose fame had constantly extended, was consulted on this occasion, and received a commission from those who had charge of the matter, to paint the building in fresco of various colours, according to his own fancy; provided only that he gave proof of his ability, and produced a work of adequate excellence, the edifice being in one of the finest sites, and commanding one of the most admirable views in the whole city.* Giorgione set hand to the work accordingly, but thought only

* The façade looking towards the canal was that awarded to Giorgione; that towards the bridge was decorated by Titian. See the life of the latter, which follows.

of executing fanciful figures, calculated for the display of his knowledge in art, and wherein there is, of a truth, neither arrangement of events in consecutive order, nor even single representations, depicting the history of known or distinguished persons, whether ancient or modern. I, for my part, have never been able to understand what they mean, nor, with all the inquiries that I have made, could I ever find any one who did understand, or could explain them to me. Here there is a man, there a woman, in different attitudes; one has the head of a lion beside him, near another is an angel, but which rather resembles a Cupid, so that one cannot divine what it all means. Over the door which leads to the store-rooms for the wares, a seated figure of a woman is depicted; she has the head of a dead giant at her feet, as is the custom in representations of Judith,* and this head she is raising with a sword, while speaking, at the same time, to a figure in the German habit, who is standing, still further beneath her. What or whom this figure may be intended to represent, I have never been able to determine, unless, indeed, it be meant for a figure of Germany; on the whole, however, it is, nevertheless, apparent that the work is well composed, and that the artist was continually adding to his acquirements: there are certain heads and other portraits of different figures in this work which are extremely well designed, and coloured with great animation. Giorgione has also laboured throughout to maintain the utmost fidelity to nature, nor is any trace of imitation to be discovered in the manner. This work is highly extolled in Venice, and is celebrated not only for the paintings executed by Giorgione, but also for the advantages presented by the edifice to the commerce of the merchants and for its utility to the public.†

Giorgione likewise executed a picture of Christ bearing his Cross, while he is himself dragged along by a Jew. This

* The Judith, or Germany, or whatever else this figure may be meant to typify, was not painted by Giorgione, but by Titian, under whose name it is engraved by Piccini.—*Bottari.* [Giacomo Piccini, a Venetian engraver of the seventeenth century. The print in question is known as a Judith, with the head of Holofernes at her feet, *after Titian.*]

† The Siroccos and salt winds have almost entirely destroyed these pictures. Certain fragments of them were published in 1760 by Zanetti, among the twenty-four engravings of his *Varie pitture a fresco, de' principali Maestri Veneziani.—Ed. Flor.,* 1838.

work was subsequently placed in the church of San Rocco, where it is held in the highest veneration by many of the faithful, and even performs miracles, as is frequently seen.* This master laboured in many parts of Italy, as, for example, at Castelfranco and in March of Treviso.† He executed numerous portraits for different Italian Princes, and many of his works were sent beyond the confines of Italy, as specimens worthy to bear testimony to the fact that, if Tuscany abounded at all times in masters of eminence, neither were the districts beyond the mountains altogether abandoned or wholly forgotten by Heaven.‡ It is related that Giorgione, being in conversation with certain sculptors, at the time when Andrea del Verrocchio was engaged with his bronze horse, these artists maintained that, since Sculpture was capable of exhibiting various aspects in one sole figure, from the fact that the spectator can walk round it, so it must, on this account, be acknowledged to surpass painting, which could not do more than display a given figure in one particular aspect. Giorgione, on the contrary, was of opinion that in one picture the painter could display various aspects without the necessity of walking round his work, and could even display, at one glance, all the different aspects that could be presented by the figure of a man, even though the latter should assume several attitudes, a thing which could not be accomplished by sculpture without compelling the observer to change his place, so that the work is not presented at one view, but at different views. He declared, further, that he could execute a single figure in painting, in such a manner as to show the front, back, and profiles of both sides at one and the same time. This assertion astonished his hearers beyond all measure, but the manner in which Giorgione accomplished his purpose was as follows. He painted a nude figure, with its back turned to the spectator, and at the feet of the figure was a limpid stream, wherein the reflection of the front was

* Neither is this picture by Giorgione, but by Titian.—See Ridolfi, *Maraviglie dell' Arte*, part i., p. 141.

† An exceedingly beautiful picture by Giorgione may still be seen in Treviso, a Dead Christ namely. It is at the *Monte di Pietà*.—*Ed. Flor.*, 1838.

‡ Tuscany could at that time boast of her Leonardo da Vinci and Michael Angelo Buonarroti.—*Ibid*

painted with the utmost exactitude: on one side was a highly burnished corslet, of which the figure had divested itself, and wherein the left side was reflected perfectly, every part of the figure being clearly apparent; and on the other side was a mirror, in which the right profile of the nude form was also exhibited. By this beautiful and admirable fancy, Giorgione desired to prove that painting is, in effect, the superior art, requiring more talent and demanding higher effort: he also shows that it is capable of presenting more at one view than is practicable in sculpture. The work was, indeed, greatly commended and admired as both ingenious and beautiful.

Giorgione likewise painted the portrait of Caterina, Queen of Cyprus, from the life, a picture which I formerly saw in the possession of the illustrious Messer Giovanni Cornaro. In my book of drawings, also, there is a head painted in oil by his hand, wherein he has portrayed a German of the Fugger family, who was one of the principal merchants then trading in Venice, and had his abode at the Fondaco, or Cloth Magazine of the Germans. This head is wonderfully beautiful, and I have, besides, in my possession other sketches and pen-and-ink drawings of this master.

While Giorgione was thus labouring to his own honour and that of his country, he was also much in society, and delighted his many friends with his admirable performance in music. At this time he fell in love with a lady, who returned his affection with equal warmth, and they were immeasurably devoted to each other. But in the year 1511 it happened that the lady was attacked by the plague, when Giorgione also, not aware of this circumstance and continuing his accustomed visits, was also infected by the disease, and that with so much violence that in a very short time he passed to another life.* This event happened in the thirty-fourth year of his age; not without extreme grief on the part of

* There is no mention of any plague prevailing in Venice during the year 1511, and, according to Ridolfi, the death of Giorgione was caused by despair at the infidelity of the lady here alluded to, and the ingratitude of his disciple Pietro Luzzo, of Feltre, called Zarato, or Zarotto, by whom her affections had been estranged from him. Lanzi, *ut supra*, vol. ii, p. 136, believes this Pietro Luzzo to be the Morto da Feltre, whose life Vasari gives us in the following pages.

his many friends, to whom he was endeared by his excellent qualities; it was also greatly to the loss of the world, thus prematurely deprived of his talents. Amidst these regrets there was, however, the consolation of knowing that Giorgione had left behind him two worthy disciples and excellent masters in Sebastiano, a Venetian, who was afterwards a Monk of the Piombo in Rome, and Titian del Cadore,* who not only equalled, but even surpassed him greatly. Of both these artists we propose to speak in the proper place, and will then fully describe the honour and advantage which the art has derived from them.†

THE PAINTER, ANTONIO DA CORREGGIO.

[BORN 1494—DIED 1534.]

I AM not willing to depart hastily from the land wherein our great mother Nature, that she might not be accused of partiality, presented to the world extraordinary men, of the same kind wherewith she had for so many years adorned Tuscany. Among the masters of this vicinity, then, and one endowed with an exalted and most admirable genius, was Antonio da Correggio,‡ an excellent painter, who acquired the new

* Titian was not the disciple of Giorgione, but his fellow student rather, under the Bellini, and subsequently his follower in the new manner. But it may be fairly inferred that Giorgione, had he lived, might have disputed the palm of excellence with Titian himself; seeing what was accomplished by him who died at thirty-four, what might he not have done had he approached the age to which Titian attained.—*Ed. Flor.*, 1832-8.

† Among the disciples of Giorgione were also Giovanni da Udine and Francesco Torbido, of Verona: his more distinguished imitators were Jacopo Palma, Paris Bordone, and others of less eminence.

‡ Antonio Allegri, of Correggio, was born in a city so named, in the Duchy of Modena. He was the son of Pellegrino Allegri, and of Bernardina Piazzoli, called *Degli Aromani*. The very name of this great master was long involved in obscurity, and Vasari was the first who attempted his biography, which is, however, exceedingly meagre, and not without errors. It is true that his defects and omissions have been subsequently rectified and supplied, to some extent, by Vasari himself, in the Life of Girolamo da

manner to such complete perfection that, in a few years, favoured as he was by nature and advanced by diligent study, he became a most remarkable and excellent artist. Of a timid and anxious disposition, he subjected himself to severe and continual labours in his art for the support of his family, which he found an oppressive burthen,* and though disposed by nature towards everything good, he, nevertheless, afflicted himself more than was reasonable by resisting the pressure of those passions by which man is most commonly assailed. In the exercise of his art, Antonio betrayed the melancholy attributed to his disposition;† but, devoted to the labours of his vocation, he was a zealous inquirer into all the difficulties incidental to the calling he had chosen. Of his success we have proof in a vast multitude of figures executed by his hand in the cathedral of Parma: they are painted in fresco, and finished with much care. These pictures are in the great cupola of the church, and the foreshortenings are managed with extraordinary ability, as the spectator, regarding the work from below, perceives, to his admiring astonishment.‡

Correggio was the first in Lombardy who commenced the execution of works in the modern manner, and it is thought that if he had travelled beyond the limits of his native

Carpi, as well as by many other writers, among whom the reader is referred to Pungileoni, *Memorie storiche di Antonio Allegri dello il Correggio*, 3 vols., Parma, 1817; Mengs, *Memorie concernenti la vita e le opere di Antonio Allegri*, &c.; also Lanzi, *ut supra*, vol. ii. p. 374, *et seq.*, English edition, with Bryan, *Dictionary of Painters and Engravers*, whose compendium is a very satisfactory one. The German reader will find valuable details in Fiorillo, *Geschichte der Malerei in Italien*. Füssli, *Künstler-Lexicon*, &c.; also in Hirt, *Kunstbemerkungen*, &c.; and Förster, *Briefe über Malerei*.

* Later writers prove that Correggio was not so poor as might be inferred from these words. He is said to have given his sister a dowry of a hundred ducats on her marriage, and to have bought lands, which he afterwards left to his children.—See Pungileoni, *ut supra*.

† The German commentator, Schorn, remarks that, as Vasari somewhat lightly accuses Pietro Perugino of irreligion, of which we, nevertheless, find no trace in his life and conduct, so does he here describe Correggio as a melancholy and laborious painter, while the works of that master give constant evidence of a cheerful spirit and of a facility which overcomes all difficulty, without any undue effort. See *German Translation*, vol. iii. Part i. p. 62.

‡ Of this work Vasari speaks more precisely, and with the eulogies so justly its due, in the life of Girolamo da Carpi.

Lombardy and visited Rome,* he would have performed wonders, nay, would have given a dangerous rival to many who, in his day, were called great artists. Be this as it may, his works, being what they are, although he had never seen those of antiquity,† nor was even acquainted with the best works of the modern masters; it necessarily follows that if he had studied these works he would have materially improved his own, and, proceeding from good to better, would have attained to the highest summit of excellence. We may, indeed, affirm with certainty that no artist has handled the colours more effectually than himself, nor has any painted with a more charming manner, or given a more perfect relief to his figures, so exquisite was the softness of the carnations from his hand, so attractive the grace with which he finished his works. In the cathedral of Parma, before mentioned, Antonio painted two large pictures in oil: in one of these among other things is a figure of the Dead Christ, which has been very highly extolled.‡ In the church of San Giovanni, in the same city, he painted a tribune in fresco, and in this work he depicted Our Lady ascending into Heaven, amidst a multitude of angels, and surrounded by numerous saints.§ It appears almost impossible that the fancy of man should be capable of conceiving a work such as this is, much more that he should be able to execute it with the hand, so extraordinary is its beauty, so graceful the flow

* The question whether Correggio did or did not visit Rome has been much contested, but those who maintain that he did not are now in the ascendant.—See Lanzi, *ut supra*, vol. ii. p. 397, *et seq.*

† Antonio may have acquired the rudiments of his art from his paternal uncle, Lorenzo Allegri, and from Antonio Bertolotti, painters of no great account in Correggio, but it is certain that he obtained the most valuable aid afforded to him from Andrea and Francesco Mantegna, in whose workshops, and in that of Begarelli, of Modena, to which also he had access, he must have found casts and drawings from the antique in sufficient abundance.

‡ The second of these pictures represents the martyrdom of San Placido. Both were formerly in the church of San Giovanni, belonging to the Benedictine Monks. They are now in the Pinacoteca of Parma.—*Ed. Flor.*, 1838.

§ In the year 1587, the greater part of these paintings were destroyed, for the purpose of enlarging the choir; but one portion of the work, the group containing the Madonna that is, was preserved, and was placed in the Royal Library.—*Ed. Flor.*, 1832-8.

of the draperies, so exquisite the expression which the master has given to the figures. Some of the sketches of them are in the book of designs to which we not unfrequently refer; they are drawn by Correggio himself in red chalk, and are surrounded by a kind of frieze, wherein there are figures of beautiful children, and other ornamental forms, with which the master adorned that work, some of them being varied and fanciful representations of sacrifices, after the manner of the antique.* And, of a truth, if Antonio had not finished his works so admirably as we see that he did, his drawings (although they have merit in the manner, with a grace which sufficiently indicates the practised hand of a master) would scarcely have obtained him that reputation among artists which he has derived from his truly excellent works. The art of design is so difficult and has so many ramifications, that an artist not unfrequently finds himself incapable of perfectly mastering all. Some, for example, have drawn most admirably, but have betrayed certain imperfections in their colouring; others have coloured wonderfully, but have not drawn with equal success. All this depends on the judgment exercised in youth, and the amount of practice bestowed by one on drawing, by another on colouring; but all must be acquired before the work can be conducted perfectly to its desired completion, that, namely, of colouring finely what has been well drawn. To Correggio belongs the great praise of having attained the highest point of perfection in colouring, whether his works were executed in oil or in fresco. For the church of San Francesco, belonging to the Barefooted Friars in that city (Parma), he painted an Annunciation in fresco, a work of extraordinary beauty: insomuch that when it afterwards became needful to demolish the wall, in the course of certain changes required in the building, those friars caused that part whereon the

* These drawings would seem to have belonged to the earliest of Correggio's fresco-paintings in Parma, and of which Vasari makes no mention. The work was executed in one of the halls of the Convent of San Paolo, and by command of the then Abbess, Donna Giovanna, of Piacenza. The subjects, which are taken from the Greek and Roman Mythology, were selected by the learned Giorgio Anselmi, who had a daughter in the convent. The principal group represents Diana returning from the Chase. For minute details, see *Pitture di Antonio Allegri ecistenti in Parma nel Monasterio di San Paolo*, &c.; Parma, 1800.

painting was executed to be bound round by woodwork secured with irons, and, cutting it away by little and little, they saved their picture, and afterwards caused it to be built into a more secure place in another part of their convent.*

Over one of the gates of the city of Parma, Correggio depicted a figure of the Virgin, with the Child in her arms. This is a picture of astonishing beauty, the exquisite colouring of which has obtained the master infinite praise and honour from such strangers and travellers as have seen no other of his works than this fresco.† In Sant' Antonio also, a church of the same city, our artist painted a picture wherein there is a figure of the Virgin, with Santa Maria Maddalena: near them is a boy, representing a little angel, with a book in his hand, who is smiling so naturally that all who look on him are moved to smile also; nor is there any one, however melancholy his temperament, who can behold him without feeling a sensation of pleasure. In the same picture there is also a figure of San Girolamo, which is painted in a manner so admirable and so astonishing, that painters extol the colouring as something wonderful, affirming that it would be scarcely possible to paint better.‡

Antonio executed various pictures and paintings of different kinds for many nobles of Lombardy; among others of his works may be mentioned two painted in Mantua, for the Duke Federigo II., who sent them to the Emperor, a present

* This picture was not executed for the church of the Barefooted Friars, but for that of the Annunciation at the Capo di Ponte. It was removed, by command of Pier Luigi Farnesé, to the inner vestibule, but has suffered much from humidity and the saline efflorescence of the wall.

† This picture, called the Madonna della Scala, was painted in a chamber of the Porta Romana, but, in the year 1554, a small church was built at that place from respect to that figure of Our Lady. This being destroyed in 1812, the painting was then removed to the Academy of the Fine Arts.

‡ An Italian commentator informs us that the San Girolamo, called also *The Day*, was on the point of being sold to the King of Portugal, but the government of Parma intervened and saved Italy from this additional spoliation. It is now in the Academy of the Fine Arts, in that city. Mengs considers this work among the best performed by Correggio: it was engraved by Robert Strange, and more recently by Mauro Gandolfi. The San Girolamo was among the pictures transported to Paris by Napoleon, but was restored in 1814.—See Algarotti, *Lettere sopra la Pittura*; Leghorn, 1765.

truly worthy of such a prince.* These works having been seen by Giulio Romano, he declared that he had never beheld colouring executed with equal perfection. One of them was a nude figure of Leda, the other a Venus, painted with so much softness, and with shadows so admirably treated, that the carnations did not seem painted but to be truly the living flesh. In one of these pictures was a beautiful Landscape; in this respect there was indeed no Lombard who could surpass Correggio, he painted the hair moreover so admirably as to colour, and so delicately as to distinctness and finish, that nothing better could possibly be seen. There were besides Cupids trying their arrows on a stone, these weapons being formed with much judgment of lead and gold. A circumstance which imparted an added charm to this picture of the Venus, was an exceedingly bright and limpid stream running amidst pebbles and bathing the feet of the goddess, but scarcely concealing any part of them, so that the sight of their delicate whiteness almost dazzled the eyes beholding them.† For these works Antonio certainly merited all praise and honour during his life, and well deserved to be celebrated both by word and in writings with the utmost glory after his death. Correggio painted a figure of the Virgin also in Modena, and this work was held in great esteem by all painters, who considered it to be the best picture possessed by that city.‡ In Bologna likewise, there is a work by Antonio, in the Palace of the Ercolani, one of the noble families of that place; the subject of this painting is Christ appearing to Mary Magdalen in the Garden, a very beautiful thing.§ Another admirable and delightful work by Antonio

* We learn from Mengs that these pictures, after passing through several hands, came into the possession of the Duke of Orleans, by whose son Louis they were destroyed.

† The second of these pictures is said to be not Venus, but Danaë. It is now in the Borghese Gallery, in Rome.

‡ Vasari is supposed here to be speaking of the marriage of St. Catherine, to which he further alludes in the life of Girolamo da Carpi. This painting was presented by Correggio to his sister on the occasion of her marriage. It is now in Paris. A very beautiful *replica* of this work is in the possession of the King of Naples.

§ From the Ercolani family this work passed into the hands of Cardinal Aldobrandini, and afterwards into those of one of the Ludovisio family. It was subsequently taken into Spain, but is said to be now in England and in the possession of the Duke of Wellington.— *Masselli.*

was formerly at Reggio; but no long time since, Messer Luciano Pallavicino, a great admirer of fine paintings, passing through that place, happened to see the picture, and without regard to the cost thereof secured it as one who had bought some precious jewel, and despatched it to his house in Genoa.* In the same city of Reggio there is a picture by this master, the subject of which is the Birth of Christ; in this work, the light proceeding from the person of the divine Child throws its splendour on the shepherds and around all the figures who are contemplating the infant; many other beautiful thoughts are made manifest by our artist in this picture, among others is one, expressed by the figure of a woman, who, desiring to look fixedly at the Saviour, is not able with her mortal sight to endure the glory of his divinity, which appears to cast its rays full on her figure; she is therefore shading her eyes with her hand: all this is so admirably expressed that it seems quite wonderful.† Over the cabin wherein the divine Child is laid, there hovers a choir of angels singing, and so exquisitely painted, that they seem rather to have been showered down from Heaven than formed by the hand of the painter. In the same city there is a small picture by Correggio, not more than a foot high, which is one of the most extraordinary and most beautiful of his works; the figures are small, the subject Christ in the Garden, the time chosen being night, and the angel appearing to the Saviour illumines his person with the splendour of his rays,‡ an effect displayed with so

* "It is difficult," remarks an Italian annotator, "to decide what work is here meant, since the subject is not mentioned." In the year 1805, the General Count Isidore Lecchi affirmed himself to be in possession of the work in question; but on what ground he based his pretensions to knowledge on the subject, we are not informed.

† "It is, indeed, a true marvel, this exquisite picture," observes an admiring commentator. The work in question is the celebrated *Notte*, one of the gems, as our readers will remember, of the Royal Gallery o Dresden.

‡ The judicious and eloquent writer Mengs, describing this picture, and speaking of it as one of the principal treasures of the Palace in Madrid, remarks that "The light emanating from the countenance of the Saviour illuminates all the scene, he himself receiving his light from above, or directly from heaven, and reflecting it on the angel who receives it from his person." This disposition of the light, as is justly remarked by Montani, "is truly poetical; nay, sublime."

much truth that nothing better could be either imagined or expressed; on a plain at the foot of the mountain are seen the three Apostles lying asleep: the shadow of the eminence on which the Saviour is in prayer falls over these figures, imparting to them a degree of force which it would not be possible adequately to describe in words. In the farther distance is a tract of country over which the day is just breaking, and from one side approaches Judas with soldiers. Notwithstanding its minute size, this work is admirably conceived, and so finely executed that no work of the kind can bear comparison with it, whether as to the beauty and depth of thought apparent in the picture, or the patience with which it has been treated.*

Of the works of this artist much more might be said, but since every thing he has done is held to be as something divine among the most eminent masters of our calling, I will not expatiate further.† I have made many efforts to obtain his portrait, but he never took it himself, nor ever had it taken by others, seeing that he lived much in retirement; I have therefore not been able to procure it.‡ Correggio was indeed a person who held himself in but very slight esteem, nor could he even persuade himself that he knew any thing satisfactorily respecting his art; perceiving its difficulties, he could not give himself credit for approaching the perfec-

* Scannelli, *Microcosmo della Pittura*, Cesena, 1657, relates that Correggio gave this picture to an apothecary in payment of a bill amounting to some four or five scudi. It was afterwards sold to the Count Pirro Visconti for four hundred scudi. At a later period the work became the property of the King of Spain; and we find it further related that after the battle of Vittoria it was found, with other valuable pictures, on the imperial of Joseph Buonaparte's carriage, by an officer in the army of Lord Wellington. Waagen, *Kunstwerke*, &c., declares it with truth to be now in possession of the duke, to whom it was, in fact, presented by Ferdinand VII. of Spain. There is a *replica* of this picture in our National Gallery.

† In the British Museum the reader will find a complete series of engravings after Correggio.

‡ At a later period many portraits were dispersed about as those of Correggio, but they are, for the most part, notoriously spurious, as, for example, is that given by Bottari: neither is it to be supposed that the head painted by Gambara, near the principal door of the cathedral of Parma, is the true likeness of Correggio, since Gambara did not live till long after the presumed original of this work.—See Lanzi, *ut supra*. See also Fiorillo, *Geschichte der Malerei*, &c.

tion to which he would so fain have seen it carried: he was a man who contented himself with very little, and always lived in the manner of a good Christian.*

The cares of his family caused Antonio to be very sparing, insomuch that he ultimately became exceedingly penurious.† On this subject it is related, that being at Parma, and having there received a payment of sixty scudi, the sum was given to him in copper money, which he, desiring to carry it to Correggio for some particular demand, loaded himself withal; he then set forward on foot for his home.‡ The heat being very great at the time, Antonio suffered much from the burning sun, and sought to refresh himself by drinking water, but a raging fever compelled him to take to his bed, and from this he never raised his head again, but departed from this life to another, being then in the fortieth year of his age, or thereabout.

His pictures were executed towards the year 1512, and the art derived great benefit from his labours, seeing that the colours were handled by him in the manner of a true master, and that the Lombards were induced by his example to open their eyes: the result of this has been that painting has seen more than one fine genius belonging to that country subsequently following his steps; some of them producing works highly commendable, and well deserving to be had in remembrance. Among other peculiarities, Correggio had

* All writers attribute a singular mildness of character to Correggio, who was, besides, modest in the extreme, desiring the perfection of the art he loved, more than the plaudits of the multitude for himself.—*Ah Correggio, di cor mio.*

† The meaning of the word *misero* has been much disputed among the Italians, some considering it to refer to the poverty of Correggio, others to avarice, supervening with increasing years; but of this last there is assuredly no trace in his works, wherein he manifestly spared neither cost nor labour. Yet it seems certain that he was not miserably poor: perhaps the truth may be found here, as it so frequently is elsewhere, in the mean. Correggio was frugal in his personal habits from regard to the interests of his family, but it does not follow of necessity that he was grudging, miserly, avaricious (all which the word "misero" may imply); that he scarcely could be so is, indeed, proved by his lavish expenditure of the most costly colours and so much valuable time on his works, as also in various events of his life.—See Tiraboschi, *Notizie de' Pittori Modenesi*, &c.; Modena, 1786. See also the valuable works of Mengs, and those of Antonioli.

‡ This fabulous account has long been exploded.

that of painting the hair* with great facility, and has shown to later artists the true method whereby the difficulties of accomplishing this point may be overcome, an advantage for which all succeeding painters are largely indebted to him. It was indeed at the instance of the artists belonging to our vocation that Messer Fabio Segni, a Florentine gentleman, composed the following verses :—

Hujus cum regeret mortales spiritus artus
Pictoris, Charites supplicuere Jovi:
Non alia pingi dextra, Pater alm, rogamus:
Hunc præter, nulli pingere nos liceat.
Annuit his votis summi regnator Olympi,
Et juvenem subito sidera ad alta tulit,
Ut posset melius Charitum simulacra referre
Præsens, et nudas cerneret inde Deas.†

At the same time with Correggio lived the Milanese Andrea del Gobbo,‡ a good painter and very pleasing colourist, many of whose works are to be found dispersed among the houses of his fellow countrymen in Milan, and the surrounding neighbourhood. At the Certosa of Pavia likewise, there is a large painting by this master ; the subject is the Ascension of the Virgin, but the death of the artist before he had had

* This passage of Vasari has been much criticised, and he is accused of fixing his whole attention on the one point of painting hair, but he needs no other defence than that of the life itself: he is manifestly describing this only as one among the many excellencies of Correggio, and nothing more.

† The reader will be pleased to accept the following as a free translation of the above :—

While yet the painter breathed the life of mortals,
Thus did the Graces supplicate their sire :—
Father, by him alone be henceforth limned
These forms, thy gift ;—to none save him permit
That high emprize. This heard Olympian Jove,
And granted. Straight he called the limner hence,
And seated 'mid the stars. There all unveiled
Henceforth to find, and ever to behold
The charms celestial, which his hand alone
Duly portrayed.

‡ Andrea Solari, of Milan, was called *del Gobbo*, not because he was himself afflicted with the defect implied (hunch-back), but because his brother Cristoforo, an excellent sculptor and architect, had that misfortune. Andrea del Gobbo is, literally, "The Hunchback's Andrew."—See Passavant, *Malerschulen der Lombardei*, in the *Kunstblatt* for 1838. See also Lanzi, *ut supra*, vol. ii. p 499 (English edition), the last-named writer enumerates Andrea Solari among the disciples of Guadenzio Ferrari.

time to complete it, caused this work to be left unfinished;* the picture nevertheless suffices to prove that Andrea was an excellent painter, and one who did not shrink from the labours required for the due exercise of his art.†

LIFE OF THE FLORENTINE PAINTER, PIERO DI COSIMO

[BORN 1441.—DIED 1521.]

WHILE Giorgione and Correggio were gaining honour for Lombardy, to their own great praise and glory, Tuscany on her part was not wanting in men of genius. Among these, not the most unimportant was Piero, son of a certain Lorenzo, who was a goldsmith, and godson of Cosimo Rosselli, after whom he was always called Piero di Cosimo,‡ nor was he ever known by any other name. And in truth, he to whom we are indebted for instruction, is no less entitled to our gratitude than he who has given us life, and merits indeed to be considered the true father, for the person to whom we owe the better part of our being is no less to be regarded than he from whom we simply derive existence. The father of Piero, perceiving a lively genius, and a strong inclination to the art of design in his son, entrusted him to the care of Cosimo Rosselli, who accepted the charge more than willingly, and seeing him make progress beyond most of the other disciples whom he had under his care, he bore to him

* It was afterwards successfully completed by Bernardino Campi.—*Ed. Flor.*, 1832-8.

† Correggio left one son, Pomponio Quirini Allegri, who was also a painter, but did not attain high reputation, and appears to have been of a careless and restless disposition, one of the causes, it may be, of his father's alleged parsimony. Our artist also left a daughter. His father, Pellegrino Allegri, likewise survived him, as did his mother also.

‡ Della Valle reproaches Vasari for seeming to raise Piero di Cosimo to the level of Giorgione and Correggio. Other Italian commentators maintain that the biographer had no such intention, but though it is indeed most improbable that Vasari should commit so manifest an injustice, as well as error of judgment, our readers will perceive that the manner in which he opens this life does give some cause for the displeasure of the Sienese editor.

the love of a father, and as his acquirements in art increased with his years, he constantly treated him as such.

Piero had received from nature a mind of considerable elevation, he was of a peculiar and thoughtful character, possessing more varied powers of fancy than were exhibited by any of the students who were labouring to acquire their art in the work-rooms of Cosimo Rosselli, at the same time with himself. He was not unfrequently so profoundly absorbed in whatever might be the matter in hand, that if any conversation was going forward—as frequently happens—it was necessary to recommence the whole narration for him as soon as it was brought to an end, so completely had his attention been abstracted in another direction. He was a great lover of solitude, and knew no greater pleasure than that of getting away by himself to indulge without interruption in his own cogitations, and to build up his castles in the air. His master, Cosimo, found ample justification for the confidence which he reposed in him, and availed himself to a great extent of his aid; nay, he not unfrequently entrusted works of the utmost importance to Piero, knowing well that his disciple had a better manner as well as more judgment than himself. It was for this reason that he took Piero with him to Rome, when he was himself summoned thither by Pope Sixtus, to execute the historical paintings for the chapel, and in one of these Piero executed a very beautiful landscape, as we have related in the life of Cosimo.*

Piero painted exceedingly well from the life, and was for this reason employed while in Rome, to take the portraits of many distinguished persons, more particularly those of Virginio Orsino, and of Ruberto Sanseverino, which he placed in the historical paintings mentioned above. He afterwards took the likeness of the Duke Valentino, son of the Pope Alexander VI.; this painting, according to the best of my belief, is not now to be found, but the cartoon executed by his hand is still in existence,† being in possession of the venerable and excellent Messer Cosimo Bartoli, Provost of San Giovanni. In Florence, this master executed numerous pictures for different citizens, which are dispersed among the dwellings of those persons: I have myself seen

* See *ante*, p. 175.

† The fate of this cartoon can no longer be ascertained.

many there, some of which are very good: he also undertook many commissions of various kinds in other places; among these is a picture in oil, for the Noviciate of San Marco;* the subject of which is Our Lady, standing, with the Child in her arms, with another for the church of Santo Spirito in Florence. This last is in the chapel of the Gino Cappon. family, the subject being the Visitation of Our Lady, who is accompanied by San Niccolò and Sant' Antonio,† the latter reading, with spectacles on his nose, a figure of great animation. In the same work our artist painted a book bound in parchment; it has the aspect of age, as having been much used, and is more like a real book than a mere painting, as are certain balls which he has given to St. Nicholas,‡ for these, being exceedingly shining and lustrous, reflect the light one upon another, proving the singularity of the conceits affected by this artist, and the pleasure he experienced in investigating the difficulties of art. The peculiarities of Piero's character became more strikingly manifest after the death of Cosimo, seeing that he thenceforward kept himself constantly shut up, he would not permit any one to see him work, but lived the life of a wild beast rather than that of a man. He would never suffer his rooms to be swept, and would eat just at such moments as he felt hungry, he would not have the soil of his garden cultivated, or the fruit-trees pruned, but suffered the vines to grow wild, and permitted their shoots to extend over the paths, neither would he have the fig or other trees properly trained and attended to, preferring to see all things wild and savage about him, as he was himself, and he used to say that every thing of that kind was better left to Nature, to be tended by herself alone without

* This work is supposed to be lost.

† This picture had disappeared from the church in the time of Bottari (1759), having been transferred to the private chapel of the Villa Capponi al Legnaia.—*Ed. Flor.*, 1832.

‡ Authorities are divided as to the exact signification of the balls, which are one of the distinctive characteristics of St. Nicholas, his proper attribute, indeed; some affirming them to allude to the well-known act of charity, by which he secretly furnished portions to the daughters of the poor noble; others considering them to be rather an allusion to the loaves of bread, wherewith he fed the people during a famine. They are by some writers believed to be merely "a general allusion to the Trinity."—See Mrs. Jameson as before cited, vol. ii. p. 60, *et seq.*

further consideration. He would sometimes set himself to seek animals, plants, or other productions out of the common order, such as Nature will sometimes bring forth either by chance or from caprice. In these things he took indescribable pleasure, insomuch that they transported him out of himself, and he would describe them so frequently, that even to persons who could take pleasure in such narratives, the relation at length became tedious and troublesome. He would sometimes stand beside a wall, against which various impurities were cast, and from these he would image forth the most singular scenes, combats of horses, strangely ordered cities, and the most extraordinary landscapes that ever were seen; he did the same thing with the clouds of the sky also.

Piero devoted much attention to oil-painting, having seen certain works by Leonardo da Vinci, painted with the harmony and finished with the extraordinary care, which that master was accustomed to bestow on his paintings, when he intended to show the power of his art. Piero therefore, being much pleased with that manner, desired to imitate it, although he was very far from approaching Leonardo, and was entirely unlike him; his manner was indeed altogether different from that of most other artists, in its extravagance or peculiarities; nay, he may even be said to have changed it and adopted a new one, for every new work that he executed.*

Had Piero di Cosimo been less eccentric, had he imposed a more careful restraint on himself, during the course of his long life, the extent of that genius which he certainly possessed would have been made more clearly manifest, he might indeed have rendered himself truly admirable, whereas, by the absurdity and extravagance of his life he caused himself to be considered a mere fool. In the end, however, he did no harm to any one but himself, while his works have been very beneficial to the art. Yet, from his example, men of exalted genius and able artists, may nevertheless learn that life should not be passed through, without having an eye to the end.

I will not omit to mention that in his youth, Piero di

* "This variety of manner," remarks an Italian commentator, "renders it difficult to distinguish the works of this master by means of the comparison of one work with another."

Cosimo, being extremely fanciful and abounding in the most singular inventions, was perpetually called upon to give aid in those maskings which are customary during the Carnival: when he rendered himself highly acceptable to the young nobles of Florence, by the various improvements which he effected in the decorations required, and by the great increase of pomp and variety which his inventions imparted to that kind of amusement. Piero is said to have been the first who gave the character of a triumphal procession to these maskings, or who at least ameliorated them to such a degree that he may be said to have perfected them: for not only did he add appropriate words and music to the representation of the events chosen as the subject, but he also caused the procession to be accompanied by large trains, consisting of men on foot and on horseback in vast numbers; these were all clothed in magnificent habits, selected with much judgment and carefully adapted to the character supported by the wearer. The effect of this was exceedingly rich and beautiful, and had altogether something very ingenious in its varied details; nor was the show without a certain grandeur in its character which was certainly imposing. To see at night, by the light of innumerable torches, twenty-five or thirty pairs of horses richly caparisoned, with their riders splendidly arrayed, according to the subject represented, was without doubt an attractive and beautiful spectacle. Six or eight attendants, also on horseback, accompanied each cavalier, all clothed in the same livery and each bearing a torch in his hand; of these there were sometimes above four hundred: next followed the triumphal chariot, elaborately decorated with trophies and fanciful ornaments of various kinds, a thing which was not without its utility, in sharpening the wits of the contrivers, while it gave infinite pleasure and delight to the people.

Among these spectacles, which were numerous as well as ingeniously arranged, I am inclined briefly to describe one, which was, for the most part, invented by Piero, when he had already attained to mature age; this show was not of a pleasing or attractive character, but, on the contrary, was altogether strange, terrible, and unexpected: it gave no small pleasure to the people nevertheless, for as in their food they sometimes prefer the sharp and bitter savours, so in

their pastimes are they attracted by things horrible; and these, provided they be presented to us with art and judgment, do indeed most wonderfully delight the human heart, a truth which is made apparent from the pleasure with which we listen to the recitation of tragedy. The spectacle here alluded to was the Triumph of Death; the car was prepared in the Hall of the Pope by Piero himself, and with so much secrecy, that no breath or suspicion of his purpose got abroad, and the completed work was made known and given to view at one and the same moment.* The triumphal Car was covered with black cloth, and was of vast size, it had skeletons and white crosses painted upon its surface, and was drawn by buffaloes, all of which were totally black: within the Car stood the colossal figure of Death, bearing the scythe in his hand, while around him were covered tombs, which opened at all the places where the procession halted, while those who formed it chanted lugubrious songs, when certain figures stole forth, clothed in black cloth, on these vestments the bones of a skeleton were depicted in white; the arms, breast, ribs, and legs, namely, all which gleamed horribly forth on the black beneath. At a certain distance appeared figures bearing torches, and wearing masks, presenting the face of a death's head, both before and behind; these heads of death, as well as the skeleton neck beneath them, also exhibited to view, were not only painted with the utmost fidelity to nature, but had besides a frightful expression which was horrible to behold. At the sound of a wailing summons, sent forth with a hollow moan from trumpets of muffled yet inexorable tones, the figures of the dead raised themselves half out of their tombs, and seating their skeleton forms thereon, they sang the following words, now so much extolled and admired, to music of the most plaintive and melancholy character:—

Dolor, pianto, e penetenzia, &c.

Before and after the Car rode a train of the dead on horses, carefully selected from the most wretched and meagre animals that could be found, the caparisons of these worn,

* From what Vasari has said in other places, and from the different allusions to this Masquerade, it may be inferred to have taken place during the Carnival of the year 1511.—*Ed. Flor.*, 1832-8

half-dying creatures were black, covered with white crosses; each was conducted by four attendants, clothed in the vestments of the grave; these last-mentioned figures, bearing black torches and a large black standard, covered with crosses, bones, and death's heads. While this train of the dead proceeded on its way, each sang, with a trembling voice, and all in dismal unison, that psalm of David called the *Miserere.*

The novelty and the terrible character of this singular spectacle, filled the whole city, as I have before said, with a mingled sensation of terror and admiration, and although at the first sight it did not seem well calculated for a Carnival show, yet being new, and within the reach of every man's comprehension, it obtained the highest encomium for Piero as the author and contriver of the whole, and was the cause as well as commencement of numerous representations, so ingenious and effective, that by these things Florence, acquired a reputation for the conduct of such subjects and the arrangement of similar spectacles, such as was never equalled by any other city. The old people who still remain, of those by whom the procession above described was witnessed, retain the most lively recollection of the scene, and are never weary of extolling the extraordinary spectacle presented by it. I remember to have heard Andrea di Cosimo, who assisted Pietro in the preparation of the show, and Andrea del Sarto, who was Piero's disciple and also took part in it, affirm that this invention was intended, as was believed at the time, to signify and prefigure the return to Florence of the Medici family, for at the time when this triumph was exhibited, the Medici were exiles, and so to speak *dead*, but dead that might be expected soon to arise again, in which sense were interpreted certain words of the verses sung on that occasion, and which are as follow :—

Morti siam, come vedete,
Così morti vedrem voi :
Fummo già come voi siete,
*Voi sarete come noi, ec.**

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* We are dead, as you behold us,
But thus dead we you shall see ;
We were once as you are now,
But you soon shall be as we.

whereby they desired to intimate their own return, as a kind of resurrection from death to life, with the expulsion and abasement of their enemies and rivals; or it may have been that this signification was attributed to the words, from the fact of that illustrious house having returned from exile about that period, seeing that the human intellect is much given to apply words spoken previously to actions succeeding them, as if the one were the effect of the other; be this as it may, certain it is, that such was the opinion prevailing at the time, and it is spoken of even yet.

But we will now return to the art and works of Piero. He received a commission to paint a picture for the chapel of the Tebaldi family, in the church of the Servite Monks, who therein preserve the vestments, and a cushion or pillow, used by San Filippo, who was a brother of their order. The subject of this work is Our Lady, standing on a slight elevation; she has a book in her hand, but is not accompanied by the divine Child; she turns her head towards the heavens, and above her is seen the Holy Spirit, by whose light she is illuminated;* nor has the artist permitted any other light, except that proceeding from the dove, to appear in the picture, yet this illumines, not only herself, but the figures which surround her; these are Santa Margherita and Santa Caterina, who are kneeling in adoration before the Virgin, with San Giovanni Evangelista, San Filippo, the Servite Monk; and Sant' Antonino, Archbishop of Florence who are standing in fixed contemplation of the Madonna. Piero likewise added a landscape of very fanciful character, whether as regards the singular looking trees he has placed in it, or the caves and grottoes which also form a portion thereof. There are, of a truth, many beautiful parts in this work, as for example, certain heads, which have much grace, while they likewise evince considerable power of design; the colouring also has great merit, for Piero was certainly well acquainted with the true method of painting in oil. On the predella of this work he executed small historical representations, which are extremely well done, among others that of

* This picture is now in the Uffizj, in the larger hall of the Tuscan School.

Santa Margherita escaping from the stomach of the dragon:* in this monster indeed, and in the fantastic deformity imparted to it, he has displayed a degree of invention which could not, I think, be surpassed; venom is darting from its eyes, fire and death are in its aspect, the creature is indeed most frightful;† nor do I believe that any master could produce more extraordinary effects than Piero di Cosimo in that manner, or could indeed imagine any thing equal to them; of this we have proof in a marine monster, executed by Cosimo and which he presented to the illustrious Giuliano de' Medici: the deformity of this animal is something so extravagant, so fantastic, and so unearthly, that I cannot believe any thing so hideous and repulsive could possibly be found in nature. This monster is now in the *Guardaroba* of the Duke Cosimo de' Medici, as is also a book, filled with animals of divers kinds, by the hand of Piero, some exceedingly singular, others remarkably beautiful, and all executed very carefully with the pen, being finished with inconceivable patience: this book was presented to the Duke‡ by Messer Cosimo Bartoli, provost of San Giovanni, a most trustworthy friend of my own, and the well-wisher of all artists, being, as he is, one who has ever delighted, and still does delight, in these our noble arts.

Around a chamber, in the house of Francesco del Puliese, Piero painted historical events in a similar manner, the figures being small. In this work also the artist has exhibited a singular variety of those fantastic objects which he so greatly delighted in painting; the buildings, the animals, the vestments, the instruments, all are of the most fanciful and varied character, he depicted whatever came into his head in short, the whole representation being entirely fabulous. After the death of Francesco del Pugliese and his sons, these paintings were removed, nor do I know what became of them. A

* For the legend of this "Virgin Martyr"—

> "Mild Margarete, that was God's maid,
> Maid Margarete, that was so meek and mild,"

see Mrs. Jameson, *Poetry of Sacred and Legendary Art*, vol. ii. p. 130, *et seq.*; see also *ante*, p. 277.

† The predella has long been lost.

‡ No authentic information can now be obtained, either of the monster or the book.

similar fate has befallen a picture of Mars and Venus, with Cupids and Vulcan, a work exhibiting evidence of consummate art, and finished with wonderful patience.

From Filippo Strozzi the elder, Piero di Cosimo received a commission to paint a picture with small figures, the subject being Perseus delivering Andromeda from the monster. This work, in which there are many fine qualities, is now in the palace of the Signor Sforza Almeni,* first Chamberlain to the Duke Cosimo; it was presented to him by Messer Giovanni Battista, son of Lorenzo Strozzi, to whom his delight in works of painting and sculpture was well known; and very highly is it estimated by the Signor Sforza, nor without reason, since it is one of the best and most agreeable pictures ever executed by Piero di Cosimo; a more singular and fanciful specimen of a sea-monster could not easily be conceived, than that which Piero has here imagined and depicted, the attitude of Perseus is fierce and menacing, as lifting his sword in the air he is preparing to destroy the monster. Andromeda is seen bound, and trembling between hope and fear; her countenance, finely expressing these emotions, is very beautiful. In the foreground are numerous figures clothed in strange habiliments, and singing to the sound of various instruments; some of the heads of these figures, smiling in joy at the deliverance of Andromeda, are divinely beautiful; the landscape also is very fine, the colouring being exceedingly soft and graceful, every tint blended with the most perfect harmony; the whole work is, in short, executed with exceeding care.

This master likewise painted a picture wherein there is a nude Venus, with a Mars also nude, the latter lying asleep in a meadow enamelled with flowers; hovering around them are troops of Loves, who carry off the helmet, armlets, and other portions of the armour of Mars; a grove of myrtles forms part of the landscape, and here there is a Cupid, alarmed at the sight of a rabbit: the doves of Venus are also depicted, with other attributes and emblems of Love. This picture is at Florence, in the house of Giorgio Vasari,

* It is now in the Florentine Gallery of the Uffizj, in the smaller hall of the Tuscan School. There are, besides, three other works by Piero di Cosimo in this Gallery, and these may possibly be the pictures painted for Francesco del Pugliese.—*Ed. Flor.*, 1832-8.

who preserves it in memory of Piero di Cosimo, in whose singular caprices he has always taken much pleasure.*

The superintendent of the Foundling Hospital was a great friend of Piero's, and, desiring to have a picture painted for the chapel of the Pugliese family, which is near the entrance of the church, on the left hand, he gave the commission for that work to Piero, who completed it at his leisure. But long before the work was brought to that consummation, the painter had well-nigh driven the superintendent to desperation, for on no condition would he permit the latter to have a sight of the work until the whole was finished. This refusal seemed all the more extraordinary to the superintendent, not only because of the friendship existing between them, but also because he was constantly paying money to the master on account of the work. At length he declared, in his vexation, that he would pay no more until he had seen the work; but Piero threatening to destroy all that he had done, the superintendent was compelled to give him the remainder of the sum due to him, and, although more displeased than ever, had no remedy for it but to take patience until the completion of the work, in which there is certainly much that merits commendation.†

For one of the chapels in the church of San Pietro Gattolini, this master painted a Madonna seated, with four figures standing around her, and two angels in the air above, who are placing a crown on her head. This work Piero executed with great care, and it obtained him much commendation and honour: it is now in the church of San Friano, that of San Pietro Gattolini having been demolished.‡ In the cross aisle of the church of San Francesco, at Fiesole also, there is a picture of the Conception by Piero di Cosimo: this little work is a tolerably good one, the figures rather small.§

* Now in the Nerli Palace, in the Borgo San Niccolò. This work came into the possession of the Nerli family from that of the Gaddi. The German Waagen mentions a picture in tempera, also by Piero di Cosimo, and of which the subject is similar, as now in the Royal Gallery of Berlin.

† Still in the private apartments of the Commissary of the Hospital.—See Malvasia, *Felsina Pittrice.*

‡ The church of San Pietro Gattolini was destroyed during the siege of Florence in 1529. The picture removed, as here affirmed, to San Friano, is now lost.

§ Del Rosso, in his book entitled, *Una Giornata d' Istruzione a Fiesole,*

For Giovanni Vespucci, whose house, which now belongs to Piero Salviati, was then opposite to the church of St. Michael, in the Via de' Servi, this master painted certain bacchanalian representations, which are disposed around one of the rooms: in these pictures are the most singular figures of fawns, satyrs, and sylvan deities of various kinds, with children and bacchanals, the diversity of whose habiliments, with the grace and truth of the deer, goats, and other animals depicted in this work,* is a marvel to behold. In one of the stories here exhibited we have Silenus mounted on his ass, and surrounded by a troop of children, some of whom support him, while others give him to drink. There is a joyous spirit of mirth and gladness manifest throughout all this company, which cannot but be admitted to prove extraordinary talent; and beyond all doubt Piero di Cosimo has given evidence in his works of the richest and most varied power of invention, with indubitable originality and a certain subtlety in the investigation of difficulties, which have rarely been exceeded. His inquiries into the more recondite properties of Nature, in her external forms, were conducted with a zeal that rendered him regardless of the amount of time or labour bestowed on whatever might be the matter in hand. While seeking to penetrate the secrets of his art, no effort was too severe; he would endure any hardship for the mere love which he bore to the pursuit, and in the hope of obtaining an advantage for the vocation of his choice, Piero di Cosimo was indeed so earnestly devoted to the interests of art as to become totally regardless of himself and his personal convenience, insomuch that he would allow himself no better food than hard eggs, and, to save firing, he cooked these only when he had prepared a fire to boil his glues, varnishes, &c.; nor would he cook them even thus by six or eight at a time, but boiled them by fifties; he would then set them apart in a basket, and ate them at any moment when he felt the necessity for food. This mode of existence suited him perfectly, so that all

mentions a Coronation of the Virgin by Piero di Cosimo as being over the high altar of this church, but says nothing of any picture by that master to be found in the transept, whence we may infer that the work here alluded to is no longer in existence.—*Ibid.*

* No authentic information respecting these paintings can now be obtained.

others appeared to him to be mere slavery, in comparison with his own. He was much disturbed by the cries of children, the sound of bells, the singing of the monks, and even by the coughing of men. When the rain was falling in torrents, he delighted to see the water streaming down from the roofs and pour splashing to the ground: but lightning caused him excessive terror, insomuch that he would shut himself up when he heard thunder, and, fastening the window and door of his room, would wrap his head in his cloak and crouch in a corner until the storm had subsided. Piero di Cosimo was extremely amusing and varied in conversation, and would sometimes say things so facetious and original that his hearers would be ready to die with laughing: but when he had attained to old age, and was near his eightieth year, he became so strangely capricious that no one could endure to be with him. He would not suffer even his scholars to be about him, so that his unsocial rudeness of manner caused him to be destitute of all aid in the helplessness of his age. He would sometimes be seized with a desire to get to his work, when, his palsied state preventing him, he would fall into fits of rage, and labour to force his trembling hands to exertions of which they were no longer capable: while thus raving or muttering, the mahl-stick would drop from his grasp, or even the pencils themselves would fall from his fingers, so that it was pitiable to behold. The flies on the wall would sometimes arouse him to anger, nay, even the very shadows became an offence to him, and thus, sickening of mere old age, the few friends who still continued to visit him exhorted the dying man to make his peace with God; but he put them off from day to day, not that he was an impious or unbelieving person; he was, on the contrary, a very zealous Christian, though of so rude a life, but he did not believe himself be so near death; nay, was convinced to the contrary. He would sometimes discourse largely of the torments endured by those who die of lingering diseases, and remark how deplorably they must suffer who find their strength, mental and bodily, alike gradually decaying, and see themselves to be dying by little and little, which he declared must needs be a great affliction: he would then abuse all physicians, apothecaries, and sick-nurses, declaring that they suffered their patients to die of

hunger; next he would expatiate on the wretchedness of having to swallow syrups or potions of any kind; would enumerate the various martyrdoms endured from other curative processes, talk of the cruelty of being roused up to take physic when a man would rather sleep on, the torment of having to make a will, the wretchedness of seeing kinsfolk wailing around one, and the misery of being shut up in a dark room. Of death by the hand of justice, on the contrary, he would speak in terms of the highest commendation. It must be such a fine thing to be led forth to one's death in that manner; to see the clear, bright, open air, and all that mass of people; to be comforted, moreover, with sugar-plums and kind words; to have the priests and the people all praying for you alone, and to enter into Paradise with the angels. He considered the man who departed from this life suddenly to have singular good fortune, and thus would he dilate in a manner the most extraordinary, turning everything to the strangest significations imaginable.

Living thus peculiarly, in the midst of these eccentric fancies, he brought himself to such a state that he was found dead one morning at the foot of a staircase.* This happened in the year 1521,† when he received the rites of sepulture in San Piero Maggiore.

The disciples of this master were very numerous, and among them was Andrea del Sarto, who was in himself a host. I obtained the portrait of Piero di Cosimo from Francesco da San Gallo, an intimate friend and constant companion of Piero, who took it when the latter had already become old. And this Francesco is still in possession of a work by the hand of Piero (for I must not omit that), a most beautiful head of Cleopatra namely, with the asp twined round her neck. He has two portraits also, one of Giuliano, his father, the other of Francesco Giamberti, his grandfather, both of which might be supposed to be alive.‡

* The dwelling of Piero di Cosimo is believed to have been in the Gualfonda, one of the most retired and solitary quarters of the city.—*Bottari.*

† According to Baldinucci, Piero di Cosimo was born in the year 1441; he must thus have lived to the age of eighty.

‡ No authentic information is now to be obtained respecting these works.—*Ed. Flor.* 1838.

THE ARCHITECT BRAMANTE, OF URBINO.*

[BORN 1444—DIED 1514.]

VERY important advantages, without doubt, resulted to architecture from the new methods of proceeding adopted by Filippo Brunelleschi, he having imitated, and, after the lapse of many ages, restored to light, the most important works of the learned and excellent masters of antiquity. But no less useful to our age was Bramante, for, preserving the traces of Filippo and following in his footsteps, being also full of determination, power, genius, and knowledge, not theoretic only but extensively and thoroughly practical, he rendered the road to the acquirement of true science in architecture most secure and easy to all who followed after him.† A more exalted genius could not well have been imparted by nature to any artist, than that conferred on Bramante, nor could any master display a more profound acquaintance with the principles of his art, more rigid adherence to the proportions of his works, or a richer variety of invention in their decoration, than may be found in those executed by this architect. But not even all these qualities were more than was demanded at that time, seeing that Julius II., a prince full of the boldest designs and earnestly desirous of leaving due memorials of himself to succeeding ages, was then Pope. And very fortunate was it, both for him and for us, that Bramante did meet with such a prince (for very rarely does such good fortune happen to men of great genius), one at whose cost he was furnished with opportunities which rendered it possible for

* Writers are by no means agreed as to the name of this master; the architect Cesariano, who declares himself to have been his scholar, calls him "Donato of Urbino, called Bramante." According to Mazzucchelli, he subscribed himself, "Bramante Asdrubaldino;" but Pagave, citing authentic documents, calls him "Bramante Lazzari." — See further Pungileoni, *Memorie sulla vita di Donato o Donnino Bramante*, &c., Rome, 1836.

† D'Agincourt, in his admirable work, *L'Histoire de l'Art d'apres les Monumens*, Paris, 1823, has a passage, which we quote from the German edition of Vasari, to the following effect :—"Brunelleschi and Leon Batista Alberti may be said to have recalled the ancient style of architecture to life, but it is Bramante to whom we are indebted for its firm establishment, and who has found means to adapt it to the requirements of modern life."

him to display the resources of the power with which he was endowed, and prove to the world that mastery over the difficulties of his art, the evidences of which are so much admired in his works. The extraordinary merit of this architect is indeed obvious, not only in the general arrangement of buildings erected by him, but also and equally in their various details: the first projection and mouldings of the cornices for example, the shafts of the columns, the grace and elegance of the capitals and bases, the careful adjustment of the consoles and finish of angles, the vaultings, the staircases, the buttresses, ressaults, and other supports—all received his attention in due measure, as did every other arrangement required for the completion of the whole edifice; insomuch that every architectural work constructed by his counsels or after his designs is an object of surprise as well as delight to all who behold it. Wherefore it appears to me that the lasting gratitude justly due to the ancients, by those whose studies enable them to derive improvement from their labours, is due in no less degree to the labours of Bramante, from those who benefit by them: for if the Greeks invented that architecture which the Romans imitated, Bramante did more than the latter, since he not only imitated, but, imparting to us what they had taught, in a new and ameliorated form, he added unwonted graces and beauties to the art, which we receive ennobled and embellished by his efforts.

This master was born at Castello Durante,* in the state of Urbino, his parents being of good condition though very poor.† In his childhood he was taught to read and write, in addition to which he applied himself with great industry to

* Or Casteldurante, now called Urbania, from Pope Urban VIII., who erected it into a bishopric and gave it his own name. But the place of Bramante's birth is also a subject of dispute. Baldi, *Memorie d'Urbino*, affirms that he was born at Fermignano, near Urbino. Cesariano maintains that Urbino itself was his birthplace. Others contend for Monte Asdrubale, and others again for Monte San Pietro, both in the territory of Urbino; but De Pagave (*Sienese edition of Vasari*, 1791), who seems to be more accurately informed than any other writer on the subject, declares that "Bramante was born in July of the year 1444, at Stretta, two miles from Castel-Durante, now called Urbania."

† His parents were Severo Lazzari and Cecilia Lombardelli, both of noble extraction.

the study of arithmetic, but his father, to whom it was needful that the son should gain somewhat for himself, perceiving him to take great delight in drawing, turned his attention while still but a child to the art of painting. He studied therefore very zealously, more especially the works of Fra Bartolommeo, otherwise called Fra Carnavale,* of Urbino, by whom the picture of Santa Maria della Bella, in that city was painted. But Bramante found his principal pleasure in architecture and the study of perspective, he departed therefore from Castel Durante, and proceeded to Lombardy, repairing first to one city and then to another, working in each meanwhile as he best could. His undertakings of that period were however not of a costly kind, or such as could do the architect much honour, since he had then neither interest nor reputation; but to the end that he might at least see something of works of merit, he removed to Milan to examine the Duomo.† There was at that time a good architect and geometrician living in Milan, called Cesare Cesariano, who had written a commentary on Vitruvius, but falling into despair at finding himself disappointed in the remuneration he had expected to receive for

* Fra Bartolommeo Corradino, a Dominican, called Fra Carnavale, most probably, from his joyous aspect and jovial character. The picture here alluded to is now at Milan, in the Brera, and an engraving of it will be found in the work entitled, *Imperiale e Reale Pinacoteca di Milano*, &c.—*Masselli.*

† Vasari appears to have passed too hastily over the early years of Bramante. According to De Pagave, he first studied under the architect Sciro Scirri, of Casteldurante, and left that place in his twentieth year; but before his departure he had already constructed "a small circular temple to the Madonna del Riscatto, on the banks of the river Metaurus." The same writer informs us, that previous to visiting Lombardy, Bramante had also erected churches, public buildings, and other edifices in Romagna, and when in Milan was considered one of the most distinguished artists adorning the court of Ludovico il Moro, but whether as a painter or architect there are no documents to show. Of his paintings, indeed, but little authentic information can now be obtained (consult Passavant also, *Beiträge zur Geschichte der alten Malerschulen in der Lombardei*). It was towards the year 1476 that Bramante went to Milan, where he constructed various edifices (see Pagave, *notes*). In 1488 he was invited by the Cardinal, Ascania Sforza, bishop of Pavia, to that city, there to rebuild the cathedral (the Incoronata). Pagave declares himself to have seen the drawing of this building by Bramante's own hand, with the date 1490. See also Pungileoni.—*Memorie sulla vita di Bramante*, &c.

that work, he sank into so strange a state, that he would work no more, and his peculiarities increasing, he became utterly distracted, and died more like the beasts that perish than like a Christian man.* At the same time, in the same city, lived the Milanese, Bernardino da Trevio, who was engineer and architect of the Duomo, he was admirable in design and was held by Leonardo da Vinci to be a most excellent master, although his manner is somewhat crude and his paintings are hard and dry. At the upper end of the cloister of Santa Maria delle Grazie, there is an Ascension of Christ by Bernardino da Trevio, wherein the observer will remark some very admirable foreshortenings. In San Francesco also, he painted a chapel in fresco, the subject being the death of San Pietro and that of San Paolo. In Milan and the neighbourhood of that city, there are likewise many other works by this master, all held in high estimation, and in my book of drawings I have a female head by his hand, very beautifully executed in charcoal and white lead, from which a very fair notion of his manner may be obtained.†

But to return to Bramante. After having thoroughly studied that fabric (the Duomo), and made the acquaintance of the above-named engineers, he became inspirited to such a degree, that he resolved to devote himself entirely to

* Our author is happily in error respecting Cesariano, whose fate was not so melancholy as his narration would lead us to believe. He was at one time unhappy in his domestic circumstances, but that misfortune was of a temporary nature only; his merits as an artist also were ultimately acknowledged, and he received all the honours of which, as De Pagave assures us, his talents and character rendered him deserving. Cesariano was not born until 1483, seven years, that is to say, after Bramante's arrival in Milan; he studied architecture under that master, and was one of his most distinguished scholars. For further details see De Pagave, *ut supra*. See also the Marchese Poleni, who has written the life of Cesariano, and from whom we learn that he was a miniature painter as well as architect. At Ferrara he obtained great honour for his learning, from the University of that city, and was finally appointed to complete the internal arrangements of the cathedral of Milan: he died at the last-named city in the year 1542.

† Bernardino Zenale, of Trevilio. This artist is much commended by Lomazzo and Lanzi. For minute details see the work of Count Tassis, *Vite degli Artefici Bergamaschi*, tom. i.; see also Passavant, in the *Kunstblatt* for 1838.

architecture.* Thereupon he departed from Milan,† and repaired to Rome, where he arrived immediately before the commencement of the holy year 1500.‡ By the interposition of the friends whom he had in that city, some of whom were his fellow countrymen, others Lombards, he received a commission to paint the armorial bearings of Pope Alexander VI. in fresco over the holy door of San Giovanni Laterano, which is opened on the occasion of the Jubilee; these he surrounded with angels and added other figures, as supporters of the escutcheon. §

Bramante had brought some money with him from Lombardy and had gained other sums in Rome by certain works which he had executed there; these funds he husbanded with care, expending them with extreme frugality, ‖ because he desired to live for a time on his means, and not to be distracted by other occupations from the labours which he proposed to undertake among the ancient buildings of Rome, all of which he was anxious to study, wishing to obtain accurate measurements of them, entirely at his leisure.

He commenced this labour accordingly; in solitude and deep thought he pursued it to its completion, and in no long time had examined and measured all the buildings of antiquity that were in the city of Rome and its neighbourhood, with all that were to be found in the Campagna; he had even

* From these words Bottari infers that Bramante must previously have been principally occupied with the practice of painting, but it is certain that many of the pictures attributed to him by Scannelli and others were the works of the Milanese Bartolommeo Suardi, called Bramante da Milano or Bramantino, because he had been the scholar of Bramante. De Pagave observes that Bramante studied the architectural details o the cathedral and made himself known to the engineers, not to determine his choice towards architecture, which he had already studied and practised, but rather because he was desirous of an establishment in that city, where, by making himself known to Giovanni Galeazzo, and Lodovico il Moro, he might obtain a sufficiently extensive arena for the exercise of his abilities.

† After a residence of twenty-two years.

‡ In 1499, immediately after the fall of Lodovico his protector, that is to say, when Leonardo da Vinci also left Milan.

§ These arms were destroyed when other changes were effected in the building.

‖ *Masserizia.* Bottari remarks that this word "must here be taken to mean *risparmio* (frugality), although *fa masserizia* signifies to accumulate."

pursued his researches as far as Naples, and visited all places wherein he could ascertain that ancient buildings were to be found. The remains still existing at Tivoli, and in the villa of Adrian were studiously measured by Bramante, who profited largely by these examinations, as will be declared in the proper place. These pursuits caused his talents to become known to the Cardinal of Naples,* who began to remark, and eventually to favour his progress. While Bramante, therefore, was continuing his studies as here described, it came into the mind of the Cardinal to rebuild a cloister in Travertine, for the monks of the Pace, and this work he committed to Bramante.† Whereupon, being very anxious to make gain as well as to acquire the good will of the Cardinal, he gave himself to the work with the utmost zeal and diligence, by which means he quickly brought it to a most successful conclusion.‡ It is true that the building was not one of distinguished beauty, but it obtained a great name for the architect, seeing that there were but few masters in Rome, who then devoted themselves to architecture with the zealous study and promptitude of execution which distinguished Bramante.

In the commencement of his labours, this master served as under architect to Pope Alexander VI. when that Pontiff was constructing the Fountain in the Trastevere, as likewise for that which he also erected on the Piazza of St. Peter,§ but his reputation having increased, he was invited to take part with other eminent architects in the greater number of the consultations which were held respecting the Palace of San Giorgio, and the church of San Lorenzo in Damaso, which Raffaello Riario, Cardinal of San Giorgio, was at that time about to build near the Campo di Fiore. And although better works may have been executed at a later period, yet this palace, were it only for its extent, has ever been considered and still continues to be thought a splendid and commodious habitation; the works of this fabric were conducted by Antonio

* Oliviero Caraffa.

† In the year 1504.

‡ Of these and other works by Bramante alluded to in succeeding pages, plates will be found in D'Agincourt, *Les Arts decrits d'après les Monumens*, tom. iv., plates lvii., lviii.

§ These fountains were demolished, and others of greater magnificence were constructed in their place.— *Bottari.*

Monticavallo. Bramante was likewise consulted in respect to the proposed enlargement of the church of San Jacopo degli Spagnuoli, situate on the Piazza Navona: he took part also in the deliberations relating to Santa Maria dell Anima; the building of which was afterwards entrusted to a German architect, and designed the palace of the Cardinal Adriano da Corneto in the Borgo Nuovo,* which was built very slowly and ultimately remained unfinished,† in consequence of the Cardinal's flight. The enlargement of the principal chapel in Santa Maria Maggiore was also effected according to the designs of Bramante, and by these works he acquired so much credit in Rome that he began to be esteemed the first architect in that city, being exceedingly bold and prompt, with great and varied powers of invention. The most distinguished personages of Rome now employed him therefore in all their important undertakings, and when, in the year 1503, Julius II. was raised to the pontifical chair, Bramante was at once employed in his service.

A project had been formed in the mind of that pontiff, for covering the space which then lay between the Belvedere and the Papal palace, with a building in the form of a quadrangular theatre, designing thereby to enclose a small valley which interposed between the palace and the new buildings erected for the residence of the Pontiffs, by Pope Innocent VIII.; the intention of Julius was to construct two corridors, one on each side of the valley, by which means he could pass from the Belvedere to the palace under a loggia, and in like manner could return from the palace to the Belvedere, without exposure to the weather; the ascent from the lowest point of the valley to the level of the Belvedere was to be effected by flights of steps.

Bramante therefore, who had great judgment and a most ingenious fancy in such matters, divided the lower part into

* When the cardinal was compelled to leave Rome, in 1517, he presented this palace to the crown of England. It was inhabited by the ambassador of Henry VIII. at the period of the Reformation, but then fell into other hands, and ultimately passed into those of the Torlonia family. Such of our readers as are familiar with Rome will remember the position of this palace, which is on the Piazza of San Jacopo Scossacavalli.

† It wanted only the portal, which was supplied during the last century, but not, according to Milizia, *Memorie degl' Architetti*, in the grave and pure style of Bramante.

two ranges, one over the other, the first being an extremely beautiful Loggia of the Doric order, resembling the Colosseum of the Savelli ;* but in place of the half-columns he substituted pilasters building the whole edifice of Travertine. Over this came a second range of the Ionic order, and the walls of that portion of the building being continuous, it was furnished with windows ; the level was that of the first floor of the Papal palace, but it reached to the rooms on the ground-floor only in the Belvedere. A Loggia of more than four hundred paces long was thus obtained on the side looking towards Rome, with a second of equal extent towards the wood ; between these was enclosed the before mentioned valley, to the lowest point of which all the water from the Belvedere was to be conducted, and there a magnificent fountain was to be built.

Such was the plan, and after designs prepared in accordance with it, Bramante constructed the first corridor, which proceeds from the palace and joins the Belvedere on the side towards Rome,† the last part of the Loggia which was to ascend the acclivity and occupy the higher level excepted : of the opposite part, that towards the wood namely, he could only lay the foundations, but could not finish it, the death of Julius interrupting the work, and that of the architect himself also taking place before it had proceeded further. The invention of this fabric was considered so fine that all declared nothing better had been seen in Rome since the time of the

* The theatre of Marcellus that is to say, used as a fortress in the middle ages by the Pierleoni family, to whom the Savelli succeeded. It was changed by Baldassare Peruzzi into a dwelling for the Massimi family, from whose possession it came into that of the Orsini, Dukes of Gravina, to whom it still belongs.

† The court formed by the Corridors here described had one-third of its extent higher than the other two-thirds, a circumstance resulting from the formation of the little valley in which it was erected, wherefore Bramante constructed a double staircase, beautifully turned, which formed the means of ascent from the lower floor to the upper. But across this noble court Sixtus V. built a large hall, now the Library of the Vatican, so that, instead of the most magnificent court in the world, we have now two and a garden, altogether unconnected. Other changes have also been made. The *Nuovo Braccio*, for example, has been erected, in a line parallel to that of the Library, for the reception of the *Museo Chiaramonti :* thus has the grand idea of Bramante been lost, and his work, in many parts, entirely spoiled.—*Bottari* and *Milizia.*

ancients ;* but, as we have said, of the second corridor the foundations only were completed, nor has the whole been finished even to our own times, although Pius IV. has at length almost brought it to a conclusion.

Bramante likewise erected the cupola which covers the Hall of Antiquities, and constructed the range of niches for the statues. Of these, the Laocoon, an ancient statue of the most exquisite perfection, the Apollo, and the Venus, were placed there during his own life, the remainder of the statues were afterwards brought thither by Leo X., as for example, the Tiber and the Nile, with the Cleopatra ; others were added by Clement VII. ; while in the time of Paul III. and that of Julius III., many important improvements were made there at very great cost.

But to return to Bramante : when not impeded by the parsimony of those with whom he had to act, he conducted his various undertakings with extraordinary promptitude, and possessed a profound and thorough knowledge of all things appertaining to the builder's art. He carried forward the buildings of the Belvedere with excessive rapidity, and such was the zeal with which he seconded the eagerness of the Pope—who would have had the edifice receive birth at a wish, rather than await the slow process of erection—that the men who were labouring at the foundations carried away at night the sand and earth which they had dug out in the presence of Bramante during the day, and he then without further precautions permitted the foundations to be laid. The result of this inadvertence on the part of the master has been that his work has cracked in various parts, and is now in danger of ruin, nay, as regards this Corridor, a portion, to the extent of eighty braccia fell to the ground during the pontificate of Clement VII., and was afterwards rebuilt by Paul III., who caused the foundations of the whole to be repaired and strengthened.†

There are besides in the Belvedere many beautiful stair-

* Even Milizia, difficult as he is to please, admits that "Bramante had conceived a design which was one of the most ingenious, magnificent, and superb character." For an engraving of this work, see D'Agincourt, *Les Arts decrits d'après les Monumens.*

† In later times also it has been found needful to execute important repairs in these buildings.—*Ed Flor.*, 1832-8.

cases and flights of steps, rich and varied in design, which unite the higher to the lower levels of the building, all from the plans of Bramante, and admirably executed in the Doric, Ionic, and Corinthian orders respectively, arranged with the most perfect grace. He had made a model of all that was to have been done, which is said to have been of most imposing beauty, as indeed we may see that it must have been from the commencement of the work; even left as it is in the imperfect state wherein we see it. Among other things is a winding stair constructed between columns, which is graduated in such a manner that it can be ascended on horseback: in this work the Doric order is followed by the Ionic, and the Ionic by the Corinthian, thus rising from one order into the other; the whole is conducted with the utmost judgment and finished with exquisite grace, insomuch that it does him equal honour with whatever other work he may have executed in the same place.* The invention of this winding stair Bramante borrowed from San Niccolò of Pisa, as we have notified in the life of Giovanni and Niccolo Pisani.†

This master had formed the fanciful project of making certain letters, in the manner of the ancient hieroglyphics, on a frieze of the external façade, whereby he designed to display his own ingenuity, as well as to exhibit the name of the reigning Pontiff and his own, and had commenced thus: —*Julio II. Pont. Maximo*, having caused a head in profile of Julius Cæsar to be made, by way of expressing the name of the pontiff, and constructing a bridge with two arches to intimate *Julio II. Pont.*, with an Obelisk of the Circus Maximus to signify *Max.* But the Pope laughed at this fancy and made him change his hieroglyphics for letters a braccio in height, in the antique form, such as we now see them; declaring that Bramante had borrowed that absurdity from a gate in Viterbo, over which a certain architect, called Maestro Francesco, had placed his name after his own fashion, and that he effected it on this wise: he carved a figure of San Francesco with an arch (*arco*), a roof (*tetto*), and a tower (*torre*), which he explained in a way of his own to mean, *Maestro Francesco Architettore.*

* This spiral stair may still be seen behind the Fountain of Cleopatra, but in a part now abandoned; it is therefore altogether useless.

† See vol. i. of the present work.

His talents in architecture and other qualities rendered Bramante highly acceptable to Pope Julius II., who was indeed so amicably disposed towards him, as to confer on our architect the office of clerk to the signet, and while holding this appointment he constructed an edifice for the furtherance of the business connected with it, and made a very beautiful press for the printing of the papal bulls. In the service of his Holiness Bramante repaired to Bologna, when that city returned to the protection of the church in the year 1504, and in all the war of Mirandola he occupied himself with various labours of great ingenuity, rendering very important assistance on that occasion.

This master prepared numerous designs for the ground-plans of buildings, as well as for entire edifices, all of which are truly admirable, as may be judged from certain examples of them which appear in our book: the proportions in every instance are very fine, and the whole design gives evidence of consummate art. Bramante imparted considerable instruction in the rules of architecture to Raphael Sanzio of Urbino, arranging for him the buildings which he afterwards painted in perspective, in that Hall of the Papal palace wherein is the Mount Parnassus, and where Raphael placed the portrait of Bramante himself, whom he has represented in one of the pictures * with a compass in his hand, in the act of measuring certain arches.

Pope Julius, among his other undertakings, determined on that of uniting the Law courts and all other public offices in certain buildings, situate along the Via Giulia, which Bramante had thrown open and brought into a straight line. Now if all these offices of administration could have been assembled in one place, the arrangement would have been highly conducive to the interests and convenience of the merchants and others who had long suffered many hindrances from their separation: Bramante therefore commenced the construction of the palace of San Biagio, on the Tiber, and there is still a most beautiful temple in the Corinthian order, commenced there on that occasion by this master, but which has never been completed. The remainder of the fabric there in part erected is of rustic work most admirably executed, and it is much to be lamented that so honourable,

* In the School of Athens.

useful, and magnificent an edifice, acknowledged by the masters of the profession to be the most perfect in that kind ever seen, should have failed to receive its due completion.*

In the first cloister of San Pietro-a-Montorio, Bramante built a round temple constructed entirely of Travertine, than which nothing more perfectly conceived, more graceful, or more beautiful can be imagined, whether as regards arrangement, proportion, or variety :† and if the erection of the entire cloister, which is not finished, had been completed after a design by our architect, which may still be seen, the effect of the whole would have been much more noble than it now is.‡ In the Borgo this master gave the design of a palace, which Raphael of Urbino caused to be constructed of brick, with stucco-work cast in moulds, the columns and bosses are in the rustic manner, the order is Doric, the work altogether being a very fine one, and the invention of those castings at that time quite new.§ The design and arrangements for the decoration of Santa Maria at Loretto, which were afterwards continued by Andrea Sansovino, were also made by this master, who prepared the models for innumerable temples and palaces which are now in Rome, and many other parts of the states of the church.

This admirable artist was of a most enterprising spirit, and among other projects had formed that of entirely restoring and even re-arrranging the palace of the Pope ; nay, such was his boldness, seeing as he did the resolution with which the Pope accomplished important undertakings, and finding the desire

* Of the edifice here alluded to there is now (1759) little or nothing to be seen.—*Bottari.*

† Milizia, *Memorie degli Architetti*, with his accustomed severity, enumerates various defects in this erection, but allows it, nevertheless, to be considered a graceful and well-proportioned little temple; he commends in particular the two flights of stairs by which the subterranean chapel beneath it is gained, declaring them to be managed very judiciously, and well adapted to the narrowness of the space.

‡ According to the design of Bramante, the small round temple was to form the centre of a circular colonnade, with four chapels and four entrances; a niche for the reception of a statue was to be placed on each side of the entrances ; between them, that is to say, and the chapels.—See Milizia, *ut supra*, *Life of Bramante.*

§ This palace, according to Bottari, was on the hither side of the Tiber, on the road leading to St. Peter's, and was demolished, with other buildings, when the Colonnade of St. Peter's was constructed.

of the latter to coincide with his own purpose and wishes, that hearing his Holiness express the intention of demolishing the church of San Pietro to construct it anew, he made numberless designs to that end, and among these there was one, which astonished all who beheld it, and was indeed of the most extraordinary magnificence and beauty. Nor would it be possible to display more consummate art, or a more perfect judgment than were evinced by Bramante, in this work: the design shows two towers, in the centre of which is the principal front of the building, as we see it on the medals * afterwards struck for Julius II. and Leo X., by Caradosso,† a most excellent goldsmith of that time, who had no equal in the execution of dies: the same thing may be seen in the medals of Bramante himself, which are also extremely beautiful. The Pope, being thus determined to undertake the commencement of that stupendous building, the church of St. Peter; caused one half of the older fabric to be demolished, and set hand to the reconstruction, with the firm resolve that in art, invention, arrangement, and beauty, as well as in extent, magnificence, and splendour of decoration, that edifice should surpass all the buildings ever erected in that city by the whole power of the republic; aided as this was by the genius of the many able masters whose works had illustrated the states of the church. With his accustomed promptitude the architect laid the foundations of his work,‡ and before the death of the Pope, continuing his labours to the close of his own life, which followed soon after that of the pontiff; he raised the building to the height of the cornice, which is over the arches of the four piers, and of this part he also completed the vaulting, effecting the whole with extraordinary rapidity, as well as consummate art. He likewise conducted the vaulting of the

* They show the front of the church, which has the form of a Greek cross; and over the grave of St. Peter, which occupies the centre, is a large Cupola, between two clock-towers. For details respecting the construction of the Cupola, see Serlio, *Tutte le opere in Architettura di Sebastiano Serlio, raccoltæ dal Scamozzi*, Venice 1584.

† See Bonanni, *Templi Vatic. Historia*, tav. i. p. 9.

‡ This was done, with appropriate ceremonies, on the 18th of April, 1506, the foundation-stone being laid, according to this authority, immediately beneath the pier where the statue of Santa Veronica now stands

principal chapel, that wherein is the great tribune namely, causing the chapel, called that of the king of France, to be also put in progress at the same time.

For this work Bramante invented the method of constructing the vaulted ceilings by means of a framework of strong beams, in which the friezes and decorations of foliage were carved, and afterwards covered with castings in stucco. In the arches of the edifice he also showed the manner in which they may be turned with moveable scaffolds, a method afterwards pursued by Antonio da San Gallo. In that portion of the work which was completed by Bramante, the cornice which surrounds the interior is seen to have been conducted with so much ability, that nothing more elegant or more graceful than is the design of this cornice, in its every part, could have been produced by any hand whatever In the capitals of this edifice also, which in the interior are formed of olive leaves, as indeed in all the external work, which is of the Doric order, and of inexpressible beauty ; in all these things, I say, we perceive the extraordinary boldness of Bramante's genius ; nay, we have many clear proofs that, if he had possessed means of action equivalent to his powers of conception, he would have performed works never before heard of or even imagined.

But the work we are here alluding to was conducted after a much altered fashion on his death and by succeeding architects ; nay, to so great an extent was this the case, that with the exception of the four piers by which the cupola is supported, we may safely affirm that nothing of what was originally intended by Bramante now remains.* For in the first place, Raffaello da Urbino and Giuliano da San Gallo, who were appointed after the death of Julius II., to continue the work, with the assistance of Fra Giocondo of Verona, began at once to make alterations in the plans ; and on the death of these masters, Baldassare Peruzzi also effected

* The reader who shall desire such details as cannot here find place, is referred to Duppa's *Life of Michael Angelo ;* Bonanni, *Templi Vatic. Historia ;* Quatremère de Quincy *Vies des plus célèbres Architectes ;* and Milizia, *Memorie degl' Architetti* ; see also D'Agincourt, *Les Arts decrits d'après les Monumens* ; with Platner and Bunsen, *Beschreibung der Stadt Rom.* There are besides, many other writers, who have ably treated the subject in all its details.

changes, when he constructed the chapel of the King of France, in the transept which is on the side towards the Campo Santo. Under Paul III. the whole work was altered once more by Antonio da San Gallo, and after him Michael Angelo, setting aside all these varying opinions, and reducing the superfluous expense, has given to the building a degree of beauty and perfection, of which no previous successor to Bramante had ever formed the idea; the whole has indeed been conducted according to his plans, and under the guidance of his judgment, although he has many times remarked to me that he was but executing the design and arrangements of Bramante, seeing that the master who first founded a great edifice is he who ought to be regarded as its author.* The plan of Bramante in this building, does indeed appear to have been of almost inconceivable vastness, and the commencement which he gave to his work was of commensurate extent and grandeur; but if he had begun this stupendous and magnificent edifice on a smaller scale, it is certain that neither San Gallo nor the other masters, not even Michael Angelo himself, would have been found equal to the task of rendering it more imposing, although they proved themselves to be abundantly capable of diminishing the work: for the original plan of Bramante indeed had a view to even much greater things.

We find it asserted that the earnest desire of Bramante to make a rapid progress, and to see the building arising, induced him to permit the destruction of many admirable works which had previously adorned the church of St. Peter; sepulchral monuments of Popes namely, with paintings and mosaics: a circumstance which has caused the loss of numerous portraits in different styles of many great personages, which were scattered about in all parts of the older church, being, as it was, considered the principal church of all Chris-

* In a letter to a friend, Michael Angelo expressed himself thus:—"That Bramante was equal to any architect who has appeared, from the time of the ancients to our own, can by no means be denied. The first stone of St. Peter's was laid by him, not after an obscure or confused plan, but in accordance with a design which was clear, comprehensive, and luminous; he had, besides, so isolated the church that it was in no respect detrimental to the Palace, and those who have departed from the plans of Bramante, as Sangallo has done, have in so far departed from the truth."—See *Lettere Pittoriche*, t. vi. p. 26.

tendom.* The altar of St. Peter and the ancient choir or tribune was all that Bramante retained, and this he enclosed within a rich balustrade most beautifully executed, with columns or balusters of the Doric order, and all in Peperigno† marble. This enclosure is of such extent, that when the Pope goes to St. Peter's to perform high mass, he can find space within it for all his court, as well as for the ambassadors of all Christian princes; the work was not entirely finished at the death of Bramante, and received its ultimate completion from the Sienese Baldassare.

Bramante was a person of most cheerful and amiable disposition, delighting to do everything whereby he could bring benefit to his neighbour. He was the assured friend of all men distinguished by their talents, and favoured them to the utmost of his power, as was manifest in his conduct towards the graceful Raffaello da Urbino, a most celebrated painter who was induced to settle in Rome by his means.‡

This master always lived in the most splendid and honourable manner, and in the station to which he had attained, all that he possessed was as nothing to what he might and would have expended. He delighted greatly in poetry and took much pleasure in music; hearing as well as practising improvisations on the lyre with infinite enjoyment: he would also occasionally compose a sonnet, if not in so polished a manner as we are now wont to expect, yet always giving evidence of an earnest purpose and entirely free from errors of style.§ Bramante was highly esteemed by the prelates,

* The greater part of them were happily saved.—See Cancellieri, *De Secretariis Basilicæ Vaticanæ, veteris ac novæ.*

† Monsignore Bottari, speaking of this portion of Bramante's work, is pleased to observe that "all these ornaments are taken away to give place for new thoughts, and, finally, the marvellous contrivance in bronze, executed by Bernino, has been erected there."

‡ And was even named by him as his successor in the labours of San Pietro, a fact which we learn from the brief directed to Raphael by Leo X. This will be found translated into Italian, in the *Lettere Pittoriche*, and commences thus, "Since, besides the art of painting, your excellence in which is known to all the world, you have also been reputed by the architect Bramante, to be equally competent in all matters connected with building, insomuch that at his death he justly opined that to you might be confided the building commenced by him here in Rome, the Church of the Prince of the Apostles namely," &c. &c.—*Ed. Flor.*, 1832-8.

§ Certain sonnets by Bramante will be found in a collection published at Milan in 1756.—*Ibid.*

and received various proofs of respect and admiration from different nobles, who were acquainted with his excellencies. He enjoyed very great renown during his life, and this was still further increased and extended after his death, seeing that this event caused the erection of St. Peter's to be suspended during several years. Branante lived to the age of seventy, and when he died, was borne to his grave with the most honourable solemnities, and attended by the papal court as well as by all the sculptors, architects, and painters at that time in Rome. He was entombed in San Pietro, in the year 1514.*

To Architecture the death of Bramante was an irreparable loss, and the rather, as his continual investigations frequently resulted in the discovery of some useful invention, whereby the art was largely enriched. Among other instances of this was the method of vaulting with gypsum and that of preparing stucco,† both known to the ancients, but the secret of which had been lost in their ruin, and had remained concealed even to the time of this master. Wherefore, those who devote themselves to the examination and admeasurement of architectural antiquities, find no less science and excellence of design in the works of Bramante than in those of the ancients themselves, and among artists well acquainted with the profession which he exercised. this master must ever be accounted one of the most exalted minds by whom our age has been illustrated. He left behind him his intimate friend and associate Giuliano Leno, who was much employed in the buildings erected at that period, but more to provide for and superintend the execution of what others had planned and designed, than to erect buildings of his own, although he possessed considerable judgment and very great experience.

In the execution of his works, Bramante employed Ven-

* He was buried in the subterranean church (the Grotte Vaticane), and was afterwards honoured with the following epitaph :—

" Magnus Alexander, magnam ut conderet urbem
Niliacis oris, Dinocratem habuit,
Sed si Bramantem tellus antiqua tulissit,
Hic Macedum Regi gratior esset eo."

† In the life of Giuliano and Antonio da San Gallo, Vasari again alludes to this invention.

tura, a carpenter of Pistoja * who was endowed with great ingenuity, and drew very tolerably well. Ventura took much delight in the admeasurement of the ancient buildings of Rome, but having returned to Pistoja, he settled himself finally in his native place. Now, it so chanced that in the year 1509, there was a Madonna in that city—now called Our Lady of Humility—who was at that time working miracles, and as large offerings were made to her and much alms bestowed, the Signoria who were then governing, resolved to erect a church in her honour. This opportunity having presented itself to Ventura, he prepared a model in the form of an octagonal temple, the width whereof was . . . . braccia, and the height . . . . braccia, he added a vestibule, or portico to the façade; the interior of the building as seen in the model was richly adorned, and the whole work was indeed exceedingly beautiful.† The Signoria and the principal persons of the city were accordingly very well satisfied therewith, and determined to commence the fabric according to Ventura's plan. He therefore laid the foundations of the church and vestibule, the latter of which he completed entirely, adorning it richly with columns of the Corinthian order, elaborate cornices and other decorations carved in stone: for all the vaultings likewise of that structure there were prepared fluted cornices, also in stone, and adorned with rosettes. The octangular church itself was afterwards erected to the height of the last cornice, from which the vaulting of the tribune was to commence, and all this was effected during the lifetime of Ventura; but he not being largely experienced in works of so much extent and importance, did not sufficiently consider the weight of the tribune, or the necessity of providing for the security of the building, when that burden should be laid upon it. At the level of the first range of windows therefore, he had permitted a passage, running entirely around the edifice, to be formed in the thickness of the wall; and this he had

* Ventura Vitoni, of whom a valuable notice will be found in the list of Pistolese Artists, which the cavalier Francesco Tolomei has appended to his *Guida di Pistoja.—Ed. Flor.*, 1832-8.

† For the beauty of its architecture, the church of Our Lady of Humility, at Pistoja, is accounted among the most remarkable edifices of Tuscany.—*Ibid.*

repeated at the second range, thereby diminishing the strength of the walls to such a degree, that, as the building was not provided with buttresses, or counterpoise at the base, it became dangerous to construct the cupola, more particularly as respected the angles of the eight sides, whereon the weight of that erection must repose.* Thus it came to pass, that on the death of Ventura, there was no architect to be found who was bold enough to attempt the vaulting of the church. Nay, they had even brought great beams and planks to the place, with the intention of making a roof after the manner of those used for rustic buildings; but that method not pleasing the citizens of Pistoja, they would not suffer the work to be executed, and thus the church remained in that uncovered state for many years. At length, in the year 1561, the wardens of the building made supplication to the Duke Cosimo, entreating him to grant them the favour of causing the cupola to be completed: wherefore, to do them pleasure, that sovereign commanded Giorgio Vasari to proceed thither and take order for discovering some method by which the work might be accomplished. The latter repaired to Pistoja accordingly, and made a model according to which the fabric was raised to the extent of eight braccia above the cornice left by Ventura, for the purpose of adding buttresses for its support: he likewise decreased the width of the passage between the windows, gave additional strength to the angles and to all the masonry beneath the spaces which Ventura had left in the walls, and bound the whole moreover firmly together with very strong clamps of iron doubled at the angles, whereby the building was rendered sufficiently secure to permit of its being vaulted without danger. His Excellency some time afterwards went himself to Pistoja when he found the arrangements to his satisfaction,† and gave orders that the whole

* Vasari has not escaped the accusation of having blamed the work of Ventura the better to excuse himself for not having pursued the plans of the first architect in the vaulting of the church. The reasons he has assigned for the changes which he caused to be made, have not satisfied those who understand the subject, nor has the work obtained their approval. —*Ed Flor.*, 1832-1.

† But after it was done, remarks the above-cited Tolomei, it did not by any means please his Excellency.—*Ibid.*

should be executed : the buttresses have therefore been all completed, and a commencement has been already made in the vaulting of the cupola, so that the work of Ventura will be brought to a conclusion with improved proportions, increased grandeur, and in a richer manner. But of a truth, Ventura well deserves to be had in remembrance, seeing that this work is the most remarkable production of modern times to be found in the city of Pistoja.

THE FLORENTINE PAINTER, FRA BARTOLOMMEO DI SAN MARCO.

[BORN 1469 *—DIED 1517.]

In the vicinity of Prato, which is at the distance of some ten miles from the city of Florence, and at a village called Savignano, was born Bartolommeo, according to the Tuscan practice called Baccio. From his childhood, Bartolommeo evinced not only a great inclination but an extraordinary aptitude for the study of design, and by the intervention of Benedetto da Maiano, he was placed under the discipline of Cosimo Roselli, being taken into the house of certain of his kinsfolk who dwelt near the gate of San Piero Gattolini, where Bartolommeo also dwelt many years, for which reason he was always called Baccio della Porta,† nor was he known by any other name.

After Baccio had left Cosimo Roselli, he began to study the works of Leonardo da Vinci with the most devoted zeal, and in a short time had made so great a progress that he was early considered one of the most distinguished of the younger painters, whether as regarded design or colouring. In the company of Baccio lived Mariotto Albertinelli,‡ who in a short time acquired his manner to a very satisfactory degree, when they executed together numerous pictures of the Madonna, which are dispersed throughout Florence. To enu-

* According to Baldinucci.
† Bat of the gate.
‡ The life of this artist follows that of Bartolommeo della Porta.

merate all these works would take me too far, but there are some so admirably executed by Baccio that they must not pass without notice. One of these paintings, a figure of the Virgin namely, is in the house of Filippo, son of Averardo Salviati, it is a singularly beautiful picture, and is highly valued by its possessor: another of them was purchased, no long time since, by Pier Maria of the Wells, a lover of paintings, who found it in a sale of old furniture, but being capable of appreciating its beauty, he would not afterwards part with it, for all the money that could be offered to him. This also is a Madonna, and is executed with extraordinary care.* Piero del Pugliese had a small Virgin in marble, sculptured by the hand of Donatello in very low relief, a work of exquisite beauty, for which Piero, desiring to do it the utmost honour, had caused a tabernacle in wood to be made, wherein it was enclosed by means of two small doors. This tabernacle he subsequently gave for its ultimate decoration to Baccio della Porta, who painted on the inner side of the door, two historical events from the life of Christ, one of which represents the Nativity, the other the Circumcision of the Saviour. The little figures of these scenes were executed by Baccio after the manner of miniatures, so delicately finished that it would not be possible for anything in oil-painting to exceed them. When the doors are shut, a painting in chiaro-scuro is perceived to decorate the outer side of them; this also represents Our Lady, receiving the Annunciation from the Angel, and is likewise painted in oil. The tabernacle is now in the study or writing-chamber of the Duke Cosimo, a place wherein are kept all the small bronze figures from the antique, with the medals and other rare pictures in miniature, possessed by his most illustrious Excellency; who treasures it as an extraordinary work of art, which in fact it is.†

Baccio della Porta was much beloved in Florence, not

* The mode in which Vasari speaks of these pictures does not enable us to distinguish them from others by the same master, nor can we now indicate their probable locality."—*Ed. Flor.*, 1838.

† The pictures here described are still in perfect preservation; they are in the room appropriated to the smaller paintings of the Tuscan School, in the Florentine Gallery. These are the miniatures to which Vasari has referred in the life of Donatello.—See vol. i. of the present work.

only for his talents but for his many excellent qualities: devoted to labour, of a quiet mind, upright by nature, and duly impressed with the fear of God; a retired life was that of his choice, he shunned all vicious practices, delighted greatly in the preaching of pious men, and always sought the society of the learned and sober. And of a truth, it is seldom that Nature gives birth to a man of genius, who is at the same time an artist of retired habits, without also providing him, after a certain period, with the means of repose and a quiet life, as she did for Baccio, who ultimately obtained all that was demanded by his moderate desires, as will be related in its due place. The report that this master was no less excellent in character than able as an artist, being disseminated abroad, he soon became highly celebrated, and Gerozzo di Monna Venna Dini confided to him the commission to paint the chapel, wherein the remains of the dead are deposited, in the cemetery of the hospital of Santa Maria Nuova. Here Baccio commenced a painting in fresco, of the Last Judgment, which he executed with so much care and in so admirable a manner, in the portion which he finished, that he acquired a still further increase of reputation. He was extolled above all for the remarkable ability wherewith he has depicted the glories of the blessed in Paradise,* where Christ with the twelve apostles is seated in judgment on the twelve tribes, the figures being most beautifully draped and the colouring exquisitely soft. One part of this work remained unfinished, the condemned dragged away to hell namely; of these forms we have the outline only. The design of the master has, nevertheless, made the shame, despair, and dread of eternal death, as clearly manifest in the expression of their faces, as are content and joy in the countenances of those who are saved, although the picture, as we have said, was left unfinished, our artist having a greater inclination for the practices of religious worship than for painting.

Now it happened at the time of which we now speak that Fra Girolamo Savonarola, of Ferrara, a renowned theologian of the order of Preachers, was in the convent of San Marco; where Baccio attended his preaching with infinited evotion.

* Of this celebrated picture very little is now to be seen.—*Masselli.*

and with all the respect which he felt for the person of the preacher: he thus became closely intimate with Fra Girolamo, and spent almost all his time in the convent, having contracted a friendship with the other monks also. Girolamo meanwhile continued to preach daily; and his zeal increasing, he daily declaimed from the pulpit against licentious pictures, among other things; showing how these, with music and books of similar character, were calculated to lead the mind to evil; he also asserted his conviction, that in houses where young maidens dwelt, it was dangerous and improper to retain pictures wherein there were undraped figures. Now it was the custom in that city to erect cabins of fire-wood and other combustibles on the public piazza during the time of Carnival, and on the night of Shrove Tuesday, these huts being set a-blaze, the people were wont to dance around them while thus burning, men and women that is to say, joining hands, according to ancient custom, encircled these fires, with songs and dances. On the return of the Carnival following the period of which we now speak, however, Fra Girolamo's exhortations had so powerfully affected the people, that instead of these accustomed dances, they brought pictures and works in sculpture, many by the most excellent masters—all which they cast into the fire, with books and musical instruments, which were burnt in like manner—a most lamentable destruction; and more particularly as to the paintings. To this pile brought Baccio della Porta all his studies and drawings which he had made from the nude figure, when they were consumed in the flames. His example was followed by Lorenzo di Credi, and by many others, who received the appellation of the *Piagnoni*.*

No long time after this, Baccio della Porta, moved by the love which he bore to Fra Girolamo, painted a picture wherein was his portrait, which is indeed most beautiful. This work was at the time transported to Ferrara, but was

* That the followers of Savonarola were so called has been already remarked in the life of Sandro Botticelli: that party, in its political character, had declared against the exaltation of the House of Medici; their opponents, who were called the *Arrabbiati*, were equally averse to the supremacy of that house, but joined the followers of the Medici in their enmity to Savonarola on the ground of what they considered the "intolerant hypocrisy" of the Piagnoni.—See Varchi, *Storie Fiorentine*.

brought back to Florence not a great while since, and is now in the house of Filippo, the son of Alamanni Salviati, by whom, as being a work of Baccio's, it is held in the highest estimation.*

It happened afterwards that the party opposed to Fra Girolamo rose against him, determining to deliver him into the hands of justice, and to make him answerable for the insurrections which he had excited in the city; but the friends of the monk, perceiving their intention, assembled also, to the number of five hundred, and shut themselves up in San Marco; Baccio della Porta joining himself to them, for the very great affection which he bore to Fra Girolamo. It is true that having but very little courage, being indeed of a timid and even cowardly disposition, he lost heart, on hearing the clamours of an attack, which was made upon the convent shortly after, and seeing some wounded and others killed, he began to have grievous doubts respecting his position. Thereupon he made a vow, that if he might be permitted to escape from the rage of that strife, he would instantly assume the religious habit of the Dominicans. The vow thus taken he afterwards fulfilled to the letter; for when the struggle was over, and when the monk, having been taken prisoner, had been condemned to death,† as will be found circumstantially related by the historians of the period, Baccio della Porta departed to Prato, where he assumed the habit of San Domenico on the 26th of July, in the year 1500, as we find recorded in the chronicles of that convent. This determination caused much regret to all his friends, who grieved exceedingly at having lost him, and all the more as he had resolved to abandon the study of painting.

At the entreaty of Gerozzo Dini, the friend and companion of Fra Bartolommeo—so did the prior call Baccio della Porta, on investing him with the habit—Mariotto Albertinelli undertook the work abandoned by Baccio, and con-

* A fine portrait of Savonarola, by Fra Bartolommeo, is now in the Academy of the Fine Arts, in Florence. It has a deep wound on the head, doubtless in allusion to his martyrdom, and is therefore not likely to be that here alluded to, although some annotators appear to consider that it may be the one mentioned by Vasari as in the possession of Filippo Salviati.

† This martyred reformer was publicly burnt on the 23rd of May, 1498. —See Varchi, *Storie Fiorentine.*

tinued the paintings of the chapel in the cemetery, to their completion. In this work he placed the portrait of the then Director, with those of certain Monks, who were eminent for their knowledge of surgery. He added the likeness of Cerozzo himself, who had caused the painting to be executed, with that of his wife, whole-length figures; the former kneeling on one side, the latter on the other. In one of the nude and seated figures of this picture, Mariotto Albertinelli painted the portrait of his pupil Giuliano Bugiardini, a youth with long hair, as it was then the custom to wear it, and so carefully has the work been executed, that each separate hair might almost be counted. The portrait of Mariotto himself is also in this painting—in the head, with long hair, of a figure emerging from one of the tombs there, as is also that of the painter Fra Giovanni da Fiesole, whose life we have written. This last is in that portion of the picture which represents the blessedness of the just. The work was all executed in fresco, both by Fra Bartolommeo and Mariotto; it has maintained and continues to maintain its freshness admirably, and is held in great estimation by artists, seeing that, in this manner, there scarcely could be anything better effected by the art of the painter.*

When Fra Bartolommeo had been several months in the convent of San Marco, he was sent by his superiors to Florence, they having appointed him to take up his abode as a Monk, in the convent of San Marco in that city, where his talents and good qualities caused him to receive numberless marks of kindness from the Monks with whom he dwelt. At that time Bernardo del Bianco had caused to be constructed in the abbey of Florence a chapel, richly and beautifully erected, of cut stone, after the designs of Bernardino da Rovezzano; a work, which was then and is now much admired for its varied beauty. And to complete the decorations, Benedetto Buglioni had prepared angels and other figures of vitrified terra-cotta in full relief, placed within niches, with friezes consisting of the arms and devices of Bianco, mingled with heads of cherubims. For this chapel, Bernardo desired to obtain an altar-piece, which should be

* But little of the upper part of this work, that executed by Fra Bartolommeo, now remains; and still less is to be seen of that executed by Mariotto Albertinelli, the lower compartment namely.—*Ed. Flor.*, 1832-8.

worthy of its beauty; and feeling convinced that Fra Bartolommeo would be exactly the person to execute what he wished, he used every possible means, by the intervention of friends, and by all other methods, to dispose the Monk to that undertaking. Fra Bartolommeo was then in his convent, exclusively occupied with his attention to the religious services, and to the duties imposed by the rule of his Order, although frequently entreated by the Prior, as well as by his own dearest friends, to commence some work in painting. Four years had now passed since he had refused to execute any labours of that kind, but on the occasion we are now describing, being pressed by the importunities of Bernardo del Bianco, he was at length prevailed on to begin the picture of St. Bernard. The Saint is represented as writing, when the Virgin appears to him, holding the Divine Child in her arms, and borne by numerous figures of children and angels, all painted by the master with exceeding delicacy. Beholding this appearance, St. Bernard is lost in adoring contemplation, and there is a certain inexpressible radiance of look, which is so to speak, celestial, in his countenance, and which seems, to him who considers the picture attentively, to become diffused over the whole work. There is, besides, an arch above this painting which is executed in fresco, and is also finished with extraordinary zeal and care.*

Fra Bartolommeo painted certain other pictures soon after that here described, for the cardinal Giovanni de' Medici, with a figure of the Virgin, of exquisite beauty, for Agnolo Doni, which last is still on the altar of a chapel in his house.†

About this time the painter, Raffaello da Urbino, came to study‡ his art in Florence, when he taught Fra Barto-

* This picture, now in the Florentine Academy of the Fine Arts, was much injured during the last century by barbarous retouching.—*Ed. Flor.*, 1832-8.

† Now in the Corsini Gallery, in Rome.—*Bottari.* It is declared by Lanzi to be "perhaps the most beautiful and graceful work ever executed by this master."—See the *History of Painting, Florentine School,* Epoch 2nd, vol. i. p. 150.

‡ The expression of Vasari is here *imparare,* "to learn," for which his Italian critics reprove him sharply, affirming that Raphael had already learned his art when he arrived in Florence; but the "graceful master," as our author delights to call him, may very well have come to study his art

lommeo the first rules of perspective,* and was constantly in his company, being desirous of acquiring the monk's manner of colouring; the harmony perceptible in his works, and his mode of treating them having pleased Raffaello very greatly. Fra Bartolommeo was then painting at San Marco, in Florence, a picture with innumerable figures, which is now in the possession of the King of France;† it was presented to that monarch after having been kept to be shown in San Marco for several months. He afterwards painted another in the same convent, to replace that which was sent into France; this last also has an infinite variety of figures, among which are children hovering in the air, and holding an open pavilion or canopy; they are very well drawn, and in such powerful relief, that they appear to stand out from the picture; the colouring of the flesh displays that beauty and excellence which every able artist desires to impart to his works, and the painting, even in the present day, is esteemed to be most excellent.‡ The Virgin in this work is surrounded by numerous figures, all well executed, graceful, full of expression, and highly animated; they are coloured in so bold a manner, that they would rather seem to be in relief than parts of a level surface, the master desiring to show, that he could not only draw, but give force, and add the fitting degree of shadow to his figures, and this he has amply effected in a canopy or pavilion, upheld by certain children who are hovering in the air, and seem to come forth from the picture.§ There is also a figure of Christ, as an infant, espousing the Nun, St. Catherine; the treat-

in the fine works to be seen at Florence, and we know that the hand of the excellent Giorgio was more familiar with the pencil than the pen; let us, therefore, be at peace with him, even though, as he declares himself, his "fashion of writing" be "uncultivated and simple," and "not worthy of your Excellency's ear."

* Bottari doubts this, but Lanzi justly remarks that Raphael, having studied perspective under Perugino, who was deeply versed in its laws, may well have taught the rules to Fra Bartolommeo, and the rather as he had given proof of his own proficiency at Siena, before visiting Florence.

† Still in the Louvre: it bears the inscription, F. Barto., 1515. —See Waagen, *Kunstler and Kunstwerke*, in England and Paris, vol iii. p. 427.; *German edition of Vasari.*

‡ Now in the Pitti Palace.

§ A slight inadvertence on the part of our author or his copyist will here be perceived, in the repetition of a passage to be found immediately above.

ment is bold and free, nor is it possible to imagine anything more life-like than this group: a circle of saints, receding in perspective on each side, disappears within the depth of a large recess, and this train of figures is arranged with so much ability that they seem to be real. It is obvious, that in the colouring of this work Bartolommeo has closely imitated the paintings of Leonardo da Vinci, more particularly in the shadows, for which he has used printer's smoke or printer's black, and the black of burnt ivory or ivory-black. These two blacks have caused the picture to darken greatly, they having constantly become deeper, so that the work is now much heavier in the shadows than it was when first painted.* Before the principal figures in this picture there is a San Giorgio in armour, bearing a standard in his hand, an imposing, powerful, and life-like figure, the attitude of which is very fine. No less worthy of praise is the San Bartolommeo standing upright in the same work; and equally excellent are two children seated, the one playing on a lute, the other on a lyre, the first of these has his leg raised and bent, he is supporting his instrument thereon, and his fingers move the strings in the act of playing: the ear is bent in rapt attention to the harmony, the head is turned upwards, and the mouth is slightly opened, with so life-like an effect, that while looking at it, the spectator cannot persuade himself that he does not hear the sound of the voice. The other child, leaning on one side, bends his ear to the lyre, and seems to be listening intently, with the purpose of marking the degree of its accord with the lute and voice: occupied with his efforts to bring his instrument into harmony with that melody, he has his eyes riveted to the ground, and turns the ear attentively towards his companion, who is singing and playing. All these varied expressions are rendered with much ingenuity; the children are both sitting, as we have said, and are clothed in veils, every part is admirably executed by the able hand of Fra Bartolommeo, and the whole work comes out most harmoniously from its dark shadows.

A short time after the completion of this picture, our artist painted another, which is also considered a good one;

* A defect which is constantly increasing, insomuch that the picture is now loaded with gloomy and monotonous shadows.

the subject is Our Lady with saints around her.* Fra Bartolommeo obtained much commendation for his manner of drawing figures, which he did with such remarkable softness of outline, that he added to the art by this means a great increase of harmony; his figures really appear to be in relief, they are executed in the most animated manner, and finished with the utmost perfection.

Having heard much of the excellent works which Michael Angelo and the graceful Raphael were performing in Rome, and being moved by the praises of these masters, for the Monk was perpetually receiving accounts of the marvels effected by the two divine artists, he finally, having obtained permission of the Prior, repaired to Rome. He was there received and entertained by the Frate del Piombo,† Mariano Fetti, for whom he painted two pictures, at the Convent of San Silvestro, on Monte Cavallo, to which Fra Mariano belonged,‡ the subjects SS. Pietro and Paolo.§ But the labours undertaken by Fra Bartolommeo in the air of Rome, were not so successful as those executed while he breathed that of Florence; among the vast numbers of works, ancient and modern, which he there found in such overwhelming abundance, he felt himself bewildered and astounded; the proficiency in art which he had believed himself to possess, now appeared to him to be greatly diminished,‖ and he de-

* This picture is still in the church of San Marco, and although not equal in merit to that previously described, is thought to have so much of the manner of Raphael—his second manner that is to say—that, according to Bottari, it was mistaken by Pietro da Cortona for a work of that great painter.

† *Frati del Piombo*, Monks of the Signet. This name was given to those persons, whether laymen or churchmen, to whom was confided the office of appending the seals of lead to the pontificial diplomas. Bramante held this appointment, as we have just said in his life, and after the death of the Fra Mariano here alluded to, it was obtained by the painter Sebastiano Luciani, thence called Sebastiano del Piombo, whose life follows.

‡ Fra Mariano had been endowed by Pope Julius II., with extensive powers in all things relating to the buildings of San Silvestro-a-Monte-Cavallo, afterwards given to the Theatines, and now belonging to the Fathers of the Mission.

§ These paintings are now in that part of the Papal Palace of the Quirinal, which is called the Apartments of the Princes. For engravings of these works, see the *Ape Italiana*.

‖ The same thing happened, according to Lanzi, to Andrea del Sarto, to Il Rosso, and other truly great painters, whose modesty "is strongly con-

termined to depart, leaving to Raffaello the charge of completing one of the above-mentioned pictures, which he could not remain to finish, the San Pietro namely; that work, therefore, retouched in every part by the admirable Raffaello, was then given to Fra Mariano.

Thus Fra Bartolommeo returned to Florence, and as he had been frequently assailed there with declarations to the effect that he was not capable of painting nude figures, he resolved to show what he could do, and prove that he could accomplish the highest labours of the art as well as other masters; to this end he painted a San Sebastian, wholly undraped, by way of specimen; the colouring of this figure is like that of the living flesh, the countenance most beautiful, and in perfect harmony with the beauty of the form; the whole work, in short, is finished with exquisite delicacy, insomuch that it obtained him infinite praise from the artists.

It is said that when this painting was put up in the church, the Monks discovered, from what they heard in the confessionals, that the grace and beauty of the vivid imitation of life, imparted to his work by the talents of Fra Bartolommeo, had given occasion to the sin of light and evil thoughts; they consequently removed it from the church and placed it in the Chapter House, but it did not remain there long, having been purchased by Giovanni Batista della Palla,* who sent it to the King of France.†

Fra Bartolommeo had often felt greatly displeased with the joiners who prepared the frames and external ornaments of his pictures, for these men had the custom then as they have now, of concealing one-eighth of the picture by the projection of their frames, he determined therefore to invent some contrivance by which he might be enabled to dispense with these frames altogether; to this end he caused the panel of the San Sebastiano to be prepared, in the form of a semicircle; on this he then drew a niche in perspective,

trasted," he remarks, "with the self-sufficiency of the numberless mediocrities who have since walked the sacred city under the ægis of their slender abilities."

* Mentioned again in the life of Andrea del Sarto, as being, according to Bottari, in the habit of "buying up the pictures of the masters and sending them out of Florence."

† The fate of this work is not known.

which has the appearance of being carved in relief on the panel; thus painting an ornament, which served as a frame to the figure which he had executed in the middle of his work; he did the same thing for the San Vincenzio, as well as for the San Marco, of which we shall speak again hereafter. Fra Bartolommeo painted a figure in oil over the door which leads into the sacristy of the Convent, the subject being San Vincenzio, who was a Monk of his own order, preaching on the rigours of the Divine Justice. In the attitude of this figure, but still more in the head, there is all that sternness and imposing severity, usually manifest in the countenance of the preacher who is labouring to induce men, obstinate in their sins, to amendment of life, by setting before them the terrors of the justice of God;* not painted, but really in life, does this admirable figure appear to him who regards it attentively, so powerful is the relief with which it is executed, and very much is it to be lamented, that the painting is rapidly becoming a ruin, being cracked all over from having been painted with fresh colours on a fresh ground, as I have remarked respecting the works of Pietro Perugino, painted in the Ingesuati.†

Our artist had been told that his manner was minute, and felt inclined to show that he was not unequal to the delineation of large figures; he therefore painted a picture on panel for the wall in which is the door of the choir, representing St. Mark the Evangelist, a figure five braccia high, in which he exhibited admirable design and great mastery of his art.‡

The Florentine merchant, Salvatore Billi, on his return from a sojourn in Naples, having heard the fame of Fra Bartolommeo, and having seen his works, caused him to paint a picture, representing Christ the Saviour, in allusion to his own name.§ The Redeemer is surrounded by the four Evangelists, and has at his feet two children, who support the globe of the world; these children are admirably

* Now in the Academy of the Fine Arts in Florence, but much injured by retouching.

† See *ante*, p. 313-14.

‡ Now in the Pitti Palace, and, without doubt, the master-piece of the painter.—*Ed. Flor.*, 1832-8.

§ Salvatore, the Saviour.

painted, their forms having all the tender freshness proper to their youth; the whole work is equally excellent, the figures of two Prophets more particularly, which are highly extolled.* This painting is placed in the Nunziata at Florence, beneath the great organ, such being the desire of Salvatore; it is indeed a beautiful thing, and was executed by the monk with infinite love, so that he brought it to a most felicitous conclusion; there is now placed around it a rich decoration, all sculptured in marble, by the hand of Pietro Roselli.†

After completing this work it became necessary to Fra Bartolommeo to take change of air, and the Prior, who was then his friend, sent him to a monastery of their Order which was situated at a certain distance without the city.‡ While abiding in that place he finally arrived at the wished for power of accompanying the labour of his hands with the uninterrupted contemplation of death. For the church of San Martino in Lucca this master painted a picture of the Madonna, with an angel playing on a lute at her feet; San Stefano stands on one side of the Virgin, and San Giovanni on the other; the work is a good one, whether as regards design or colouring, and affords full proof of the master's ability.§ In the church of San Romano also there is a picture by Fra Bartolommeo, the Madonna della Misericordia namely, the painting is on canvas, and is placed on a projection of stone, angels support her mantle, and around her is a concourse of people scattered over a flight of steps, some seated, others standing, but all with their looks turned earnestly towards a figure of Christ appearing in the heavens, and showering down lightnings and thunder-bolts upon the people.‖ In this picture Fra Bartolommeo has given

* These are the figures of Job and Isaiah; they are now in the Tribune of the Uffizj.—*Ed. Flor.*, 1832-8.

† Now in the Pitti Palace, and engraved, as is the St. Mark, by Lorenzini, but not in a manner suitable to the merit of the work: better engravings of both are to be found in the *Gallerie de Florence et du Palais Pitti*, Paris, 1789, 1807.—*Masselli.*

‡ The convent of the Maddalena, near Mugnone, on the road to Mugello.—*Ibid.*

§ Still in the church of San Martino. It has been engraved by the Saxon engraver, Moritz Steinla.

‖ This picture, which is still in the church, is considered, as regards the composition, to be the finest ever painted by Fra Bartolommeo. The original sketch for the work was among those in the collection of Sir

proof of his power over the difficulties of his art, the perfection with which he knew how to manage the gradual diminution of the shadows, and the softening of the darker tints, imparting extraordinary relief to his work, and showing his admirable excellence in colouring, design, and invention; in a word, this is as perfect a picture as ever proceeded from his hands. In the same church he painted another picture also on canvas, the subject our Saviour with St. Catherine the Martyr,* and St. Catherine of Siena, the latter in an ecstacy, rapt from earth, a figure than which it is not possible that anything better can be done in that manner. †

Having returned to Florence Fra Bartolommeo occupied himself much with music, and finding great pleasure therein he would sometimes sing for his amusement. In Prato he painted a picture of the Assumption, ‡ opposite to the prison of the city; for the House of Medici also this master painted certain pictures of the Madonna, with other works for different persons: among these is a figure of the Virgin, which is now in the possession of Ludovico, son of Ludovico Capponi, with another, also of Our Lady holding the divine Child in her arms, and with the heads of two Saints beside her: this last belongs to the very excellent Signor Lelio Torelli, principal secretary to the most illustrious Duke Cosimo, by whom it is held in the highest estimation, § not only for the

Thomas Lawrence, and subsequently passed into that of the King of Holland.

* Of the *six* saints called Catherine, it is not easy, without a more minute description than is here given, to be quite certain as to the one meant; an examination of the painting itself would assist us to a solution, if the master has given the Saint her proper attributes, as he most probably has done, but this is for the moment not possible to the present writer. The probability, meanwhile, is in favour of St. Catherine of Alexandria, sometimes called by the Italians, St. Catherine of the Wheels (*delle ruote*), in allusion to her deliverance by the angels from the first attempt made to subject her to martyrdom, her death being ultimately effected by the sword; this Saint may, with great propriety, be designated as in the text.

† Still in the church of San Romano.

‡ The present place of this picture is not known. There is an Assumption painted by Fra Bartolommeo, in company with Mariotto Albertinelli, in the Gallery of Berlin.— *Waagen.*

§ Of the two pictures painted for Ludovico Capponi and Lelio Torrelli, the Florentine and German commentators alike declare themselves unable to procure authentic information.

sake of Fra Bartolommeo, but also from the love which he had ever borne to the art, and to those who are distinguished in it, whom he constantly favours, as he does all men of genius.

In the house formerly belonging to Pier Pugliese, now that of Matteo Botti, a Florentine citizen and merchant, Fra Bartolommeo painted a figure of St. George, in a recess on the summit of a staircase;* the Saint is on horseback, armed and engaged in conflict with the dragon. The picture, which is a highly animated work, is a chiaro-scuro in oil. it was a frequent custom with this master to treat his paintings in that manner, or to sketch them in the manner of a cartoon, shading them with ink or asphalte before he coloured them, as may still be seen by many things which he left unfinished at his death. There are also numerous drawings in chiaro-scuro by Fra Bartolommeo still remaining, the greater part of which are now in the monastery of Santa Caterina of Siena, which is situate on the Piazza of San Marco; they are in the possession of a nun,† who occupies herself with painting, and of whom mention will be made in due course. Many of the same kind, and also by his hand, enrich our book of designs, and others are in the possession of the eminent physician, Messer Francesco del Garbo.

Fra Bartolommeo always considered it advisable to have the living object before him when he worked; and the better

* The house of the Pugliese family was in the Via Chiara, but the St. George has been whitewashed; at what time this happened cannot now be ascertained.—*Bottari.*

† The convent of St. Catherine was suppressed in 1812, when the building was added to that of the Academy of the Fine Arts. The Nun here alluded to is the paintress, Sister Plautilla Nelli; the drawings formerly in her possession, as well as those belonging to Francesco del Garbo, and to Vasari himself, are now dispersed. Some very precious remains of these collections are, however, in the Florentine Gallery; others, said to be a portion of those belonging to the Nun Plautilla, were in the collection of Sir Thomas Lawrence; these treasures are said to have been rescued from the ignorant Sisterhood of St. Catherine, after the death of Plautilla, but not until the Nuns had consumed many of them for the kindling of their kitchen fires! They were then sold to the Grand Duke of Tuscany, from whose library they were tranferred to England and fell into the hands of Sir Benjamin West On his death they were purchased by Sir Thomas Lawrence, and were afterwards in the possession of the King of Holland. For good copies of many of these works see Mety, *Imitation of Drawings;* see also Mr. Young Ottley's *Italian Schools of Design.*

to execute his draperies, arms. and things of similar kind, he caused a figure, the size of life, to be made in wood, with the limbs moveable at the joints, and on this he then arranged the real draperies,* from which he afterwards produced admirable paintings, seeing that he could retain these things in the desired position as long as he pleased. This model, worm-eaten and ruined as it is, we keep in our possession as a memorial of this excellent master.

At the Abbey of the Black Friars in Arezzo, Fra Bartolommeo painted the head of Christ in dark tints, a very beautiful picture. He also painted the picture for the Brotherhood of the *Contemplanti*, which last was long preserved in the palace of the illustrious Messer Ottaviano de' Medici, and has now been deposited in the chapel of that house by his son Messer Alessandro, who has placed it therein with many decorations, holding it in most precious estimation in memory of Fra Bartolommeo, and also because he takes infinite delight in paintings.†

In the chapel of the Novitiate of San Marco there is a picture of the Purification by this master; a very pleasing work, well drawn, and equally well finished;‡ and at the monastery of Santa Maddalena, a house belonging to the Domenican Monks, at some distance from Florence, there is a figure of the Saviour, with one of Mary Magdalene, which Fra Bartolommeo painted while dwelling there for his recreation. He likewise executed certain pictures in fresco for the Cloister of the Convent.§ In an arch over the Stranger's apartments in the Monastery of San Marco, Fra Bartolommeo also painted a fresco, the subject is the Meeting of our Saviour with Cleophas and Luke; in this work the master placed the portrait of Fra Niccolo della Magna, who was

* The well-known lay figure, now so indispensable a piece of furniture in the studio of every painter.

† The fate of this work is not known.

‡ Now in the Imperial and Royal Gallery of Vienna. There is a replica in the Florentine Gallery, but smaller than the original, and somewhat injured by retouching.

§ The Saviour, the Magdalen, and an Annunciation, also by Fra Bartolommeo, are still to be seen in that convent. Some heads which were there have been carried away, and, after having remained for some time in the Florentine Convent of San Marco, are now in the Academy of the Fine Arts.

then young, but who afterwards became Archbishop of Capua, and was finally created a Cardinal.* In San Gallo he commenced a picture, which was afterwards finished by Giuliano Bugiardini, and is now at the altar of San Jacopo-fra-Fossi, at the corner of the Alberti.† Another work, begun by the same master, representing the Abduction of Dina, was subsequently coloured by the same Giuliano; there are in this picture certain buildings, with many other peculiarities therein, which have been very highly extolled; it is now in the possession of Messer Cristofano Rinieri.‡

From Piero Soderini, Fra Bartolommeo received a commission to paint a picture for the Hall of Council; and this he commenced so beautifully in chiaro-scuro, that it would without doubt have done him infinite honour had it been completed; unfinished as it is, this work has§ been placed with great honour in the chapel of the illustrious Ottaviano de' Medici, in San Lorenzo.‖ In the picture now in question, are the figures of all the Patron Saints of Florence, as well as those of all the other Saints on whose days the city has gained victories in war. The portrait of Fra Bartolommeo himself will also be found in this work, painted by his own hand, with the aid of a mirror.

The master had entirely completed the design of the above described picture, when, in consequence of having laboured perpetually beneath a window, the rays from which poured constantly on his back, one side of his body became paralyzed,

* This picture is still in the place here mentioned, which is now the refectory.

† Now in the Pitti Palace; it represents the Dead Christ, supported in the arms of John the Baptist, the Virgin, who is weeping, and Mary Magdalen, who embraces the feet of the Saviour.

‡ The Abduction of Dina was not coloured, but merely finished by Bugiardini; the original was sold by Rinieri to a Bishop of Ricasoli, in its unfinished state. It subsequently passed into the possession of our countryman, the painter Ignatius Hugford, on whose death it was purchased by the English Consul at Venice, Mr. Smith. It is now, most probably, in England.

§ The Grand Hall of the Council was to have been adorned with paintings by Leonardo da Vinci, Michael Angelo, and Fra Bartolommeo di San Marco, but unhappily not one of these masters ever completed a work there.—*Ed. Flor.*, 1832-8.

‖ This picture is now in the Gallery of the Uffizj, in the great room of the Tuscan School.

and he could not move himself. He was therefore advised by his physician to proceed to the baths at San Filippo, but although he remained there a considerable time, he became but very little better. Fra Bartolommeo was a great lover of fruit, finding the flavour particularly grateful to him, although it was exceedingly injurious to his health; wherefore one morning, having eaten very plentifully of figs, he was attacked, in addition to his previous malady, with a violent access of fever, which finished the course of his life in four days, and when he had attained the age of forty-eight years; he retained his consciousness to the last, and with humble trust resigned his soul to Heaven.

The death of Fra Bartolommeo caused infinite grief to his friends, but more particularly to the monks of his order, who gave him honourable sepulture in San Marco on the 8th October, 1517. He had received dispensation from attending to the duties of the choir, and was not required to take part in other offices, so that all the profit resulting from his works, was the property of the convent, he retaining in his own hands only so much money as was necessary for the purchase of colours and other materials requisite for his paintings.

The disciples of Fra Bartolommeo were Cecchino del Frate, Benedetto Cianfanini, Gabbriel Rustici,* and Fra Paolo Pistolese,† who became the possessor of all that he left behind him. Fra Paolo executed numerous pictures of various kinds, after the death of Fra Bartolommeo, from the drawings which thus fell into his hands; three of the works thus executed are now in the church of San Domenico at Pistoja,‡ and one is at Santa Maria del Sasso, in Casentino. Fra Bartolommeo gave to his pictures such admi-

* Of these three masters no well-authenticated work can now be pointed out.—*Ed. Flor.*, 1832-8.

† Fra Paolo, of Pistoja, was of the Signoracci family; his father, Bernardino, was also a painter, and follower of the manner of Domenico Ghirlandajo. This master died at Pistoja in the year 1547.—*Ibid.*

‡ Tolomei, *Guida di Pistoja*, speaks of two only as now existing in the church of San Domenico, an Adoration of the Magi and a Crucifix, with the Madonna and St. Thomas Aquinas. There is, however, a third in the Sacristy, representing the Madonna, with the Saviour, Santa Caterina of Siena, Santa Maria Maddalena, and San Domenico; this last was brought to the church from the convent of Santa Caterina.

rable colouring, and enriched them with beauty of a character so truly original, that for these reasons he well merits to be numbered among the benefactors of our art.

THE FLORENTINE PAINTER, MARIOTTO ALBERTINELLI.

[BORN 1475.—DIED 1520.*]

MARIOTTO ALBERTINELLI was the most intimate and trusted friend of Fra Bartolommeo, nay, we may almost say his other self, not only because they were continually together, but also for the similarity of their manner, seeing that when Mariotto gave undivided attention to his art, there was a very close resemblance between his works and those of Fra Bartolommeo.

Mariotto was the son of Biagio di Bindo Albertinelli; up to the age of twenty he had practised the trade of a gold-beater, but he then abandoned that calling: he acquired the first principles of painting in the workshops of Cosimo Roselli, and while there formed an intimate acquaintanceship with Baccio della Porta. They were indeed so completely of one mind, and such was the brotherly affection existing between them,† that when Baccio left the workshop of Cosimo to exercise his art as a master, Mariotto left it also, and again joined himself to his companion. They accordingly both dwelt for a long time at the gate of San Pier Gattolini, where they executed numerous works in company, and as Mariotto was not so thoroughly grounded in the principles of design as Baccio, the former devoted himself to the study of the antiquities which were then in Florence, and of which the larger as well as the best part was in the Medici

* In the first edition of his work, Vasari observes that "the works of Mariotto Albertinelli were performed about 1512." If our author here intends to intimate the date of the master's death, as he sometimes does by this mode of expression, his birth must have taken place in 1467; but Zani ascribes that event to the year 1475, and declares his death to have taken place as above.

† This is the more remarkable when we consider the great difference in the opinions, characters, and habits of these two artists.—*Ed. Flor.*, 1832

palace.* Among them were certain small tablets in mezzo-rilievo, which had been fixed beneath the Loggia in the garden on the side towards San Lorenzo, and these works Mariotto copied several times. In one of the rilievi here alluded to is the figure of Adonis with an exceedingly beautiful dog, and in another are two nude figures, one of which is seated and has a dog at his feet, the other is standing and leaning on a staff, the legs crossed one over the other. Both of these rilievi are wonderfully beautiful, and in the same place there are two others of similar size and almost equal beauty, one of the last mentioned representing two boys bearing the thunderbolts of Jupiter; the other displays the figure of an aged man, entirely nude, having wings at the feet as well as the shoulders, and holding a pair of scales in his hand, this figure is understood to represent Opportunity. In addition to the works here described; there were many others in that garden, which was, so to speak, full of fragments from the antique, torsi for instance of the human form, masculine and feminine, all which were the study, not of Mariotto only, but of all the sculptors and painters of his time. A good part of these works are now in the *Guardaroba*† of the Duke Cosimo, others remain in the same place, as the two torsi of Marsyas for example, the heads over the windows, and those of the Cæsars over the doors.‡

By the study of these antiquities Mariotto made great progress in design, and the zeal with which he prosecuted his labours, having become known to Madonna Alfonsina, mother of the Duke Lorenzo, that lady was disposed to render him all the assistance in her power, and he executed several works at her command.

Employing himself in this manner, now occupied with design, and anon with colouring, our artist finally obtained considerable facility, as may be seen from certain pictures

* That of the Via Larga namely, built by Cosimo, *Pater Patriæ*, after the designs of Michelozzo Michelozzi (see vol. i.), and now in possession of the government.

† The German annotators remark that "when Vasari speaks of the *Guardaroba* of the Duke, we may generally understand that the Gallery of the Uffizj, or that of the Pitti Palace, is the place indicated."

‡ Some of these sculptures were dispersed when the Medici were banished for the second time; others, among which are the *torsi* of Marsyas, restored by Donatello and Verrocchio, are in the Gallery of the Uffizj.

painted for Madonna Alfonsina, and which were sent by her to Rome, for Carlo and Giordano Orsini, but which afterwards fell into the hands of Cæsar Borgia. Mariotto painted a likeness of the above-named lady, which was extremely well done,* and he began to hope that by her means he should make his fortune ; but in the year 1494, Piero de Medici was banished, when the assistance and favour of that family failing him, the painter returned to the dwelling of Baccio della Porta. Here he employed himself assiduously in the preparation of models in clay, and in making studies from Nature ; he also carefully imitated the works and method of Baccio, by which means he became in a few years an able and experienced master. Seeing his works thus improving and finally attaining to great excellence, Mariotto felt himself greatly encouraged, and imitating the manner and methods of his associate more and more closely, his hand was by many not unfrequently taken for that of Baccio della Porta himself.

But when the latter departed, with the resolution of becoming a monk, Mariotto had well nigh gone out of his senses, so completely was he overwhelmed by the loss of his companion. The determination of Baccio appeared to him so extraordinary, that he fell into a state of desperation ; for a long time he could take pleasure in nothing, his life was as a burden to him, and at that period, his love for Baccio would certainly have induced him to throw himself into the same convent, had it not been for the antipathy with which he always regarded all monks, of whom he was continually uttering the most injurious remarks : he had even attached himself to the party of those who opposed Fra Girolamo of Ferrara : † but had not these obstacles prevented him, there is no doubt that he would have taken the habit of the Domenicans with his friend.

Mariotto was entreated by Gerozzo Dini, for whom the Last Judgment, which Baccio had left unfinished in the chapel of the Cemetery, was undertaken, to complete that

* Alfonsina Orsini, daughter of Roberto Orsini, constable of Naples, and wife of Pietro de' Medici, who was drowned in the Garigliano.—*Ed. Flor.*, 1832.

† Having been protected and employed by the wife of Piero de' Medici, Mariotto could not well be the friend of their enemies.—*Ed. Flor.*, 1832.

work, and the rather as he had the same manner with Fra Bartolommeo. The cartoon prepared by the latter was still there, with other designs, and Mariotto, being entreated by Fra Bartolommeo also, who had received money on account of the painting, and was troubled in conscience at the violation of his promise, at length agreed to finish it. With great love and much diligence he then continued the work, and brought it to a most successful conclusion, insomuch that many, not knowing the facts of the case, would suppose the whole to have been executed by one sole hand :* this performance therefore obtained Mariotto very great reputation in the art.

At the Certosa† of Florence, Mariotto Albertinelli painted a Crucifix, with our Lady and the Magdalen at the foot of the Cross, while above them are angels receiving the blood of Christ. This picture is in the Chapter House, it is painted in fresco with zealous care, and is very well finished.‡

Now it chanced that certain of the young men who were studying their art with Mariotto, and worked with him at the Certosa, were dissatisfied with the table supplied to them by the monks, who, as they thought, did not treat them becomingly. Without the knowledge of their master, the disciples thereupon made keys, resembling those of the windows looking into the cells of the monks, and through which they were accustomed to receive their food ; by this means they contrived to steal the pittance of the inhabitants, now robbing one and now another. This caused a great outcry among the brethren, for in matters of the mouth a monk is quite as sensitive as any other man, but as the young painters acted their part with great dexterity, and were considered to be very respectable well-conducted persons, they did not attribute the blame to them, but on the contrary accused certain of the monks, whom they believed

* These works have been described in the life of Fra Bartolommeo See *ante*, page 447—449, *et seq.* n.

† The Carthusian Monastery.

‡ Beneath this picture there is the following inscription :—

MARIOTTI FLORENTINI OPUS
PRO QUO, PATRES, DEUS
ORANDUS EST.
A.D. MCCCCCVI. MENS SEPT.

to have abstracted the food out of hatred to those robbed, and who obtained all the credit of the contrivance. One morning the truth was made known and the mystery explained, whereupon the monks, to be rid of their tormentors, agreed to double the rations of Mariotto and his scholars, provided only that they would promise to finish the work speedily, which was accordingly effected with great merriment and many a joyous laugh.

For the nuns of San Giuliano in Florence, Mariotto painted the picture of the High Altar.* This work he executed at a room which he had in the Gualfonda, together with another for the same church, in which he represented the Trinity, a Crucifix that is to say, surrounded by angels, with the figure of God the Father, painted in oil on a gold ground.†

Mariotto was a man of restless character, a lover of the table, and addicted to the pleasures of life, it thus happened that the laborious minutiæ and racking of brain attendant on the study and exercise of art, became insufferable to him. He had frequently been not a little mortified also, by the tongues of his brother artists, who tormented him, as their custom is and always has been, the habit descending from one to another by inheritance, and being maintained in perpetual activity. He determined therefore, to adopt a calling, which if less elevated, would be also less fatiguing and much more cheerful: our artist accordingly opened a very handsome hotel, the house being one of those outside the Gate of San Gallo; but not content with this he likewise established a tavern and eating-house, at the Drago, near the Ponte Vecchio. In these places he performed the duties of host during several months, affirming that he had chosen a profession wherein there was no embarrassment with perspective, foreshortenings, or muscles, and what was still more, no criticism or censure to dread; whereas that which he had

* On the suppression of the monastery and church of San Giuliano, this picture was placed in the Gallery of the Academy of Fine Arts. It represents the Madonna, with the Divine Child in her arms; beside her are St. John the Baptist, St. Giuliano, St. Nicholas of Bari, and St. Dominick. In the course of the last century this work was retouched by Agostino Veracini.—*Ed. Flor.*, 1832-8.

† The painting of the Trinity is also in the Florentine Academy of Fine Arts.—*Ibid.*

abandoned was beset on the contrary with all those disadvantages: the object of the calling he had left, Mariotto would remark, was to imitate flesh and blood, whereas that which he had adopted made both blood and flesh; here again as he declared, he found himself daily receiving praises for his good wine, while in his old occupation, he was perpetually criticised, and hourly compelled to listen to the blame bestowed on his performances.

But in a short time his newly chosen employment became more intolerable than his early profession had been. Disgusted by the debasement of the avocation he had adopted, Mariotto resumed his painting, and executed numerous pictures of all kinds in the houses of the Florentine citizens. He received a commission for three small pictures, from Giovanni Maria Benintendi,* and on the elevation of Leo X. to the chair of St. Peter, he painted a circular picture in oil for the house of Medici, which was long suspended over the gate of their palace. In this work he depicted the arms of the Medici, accompanied by the figures of Faith, Hope, and Charity.

For the brotherhood of San Zanobi, which has its abode near the Chapter House of Santa Maria del Fiore, Mariotto undertook to execute a picture of the Annunciation, but this he did not bring to a conclusion without a vast amount of labour. He had caused the light to be arranged in the precise manner suited to his work, which he desired to execute on the spot,† to the end that he might impart to each separate portion of the picture its due effect; increasing or diminishing, as the distance of each figure might demand; and giving to every part its required amount of light. Mariotto was persuaded that paintings are worthy of estimation only in proportion as they combine relief and force with softness; he knew that the figures could not stand forth from the plane surface without shadows, but if these are too dark the work is rendered indistinct, and if too faint the picture is found to be wanting in force; he would fain have secured the perfection of softness for his painting, together with a certain something

* Vasari has not mentioned the subjects of these works; it therefore becomes very difficult to distinguish or trace them.—*Ed. Flor.*, 1838.

† On the precise spot where the picture was to be suspended that is to say.—*Ibid.*

in the treatment, to which art, in his opinion, had never previously attained. Now he thought that on this occasion the opportunity for accomplishing what he desired was presented to him, and he devoted himself to his task accordingly with unwonted zeal and energy. The efforts he thus made are manifest in a figure of God the Father, appearing in the heavens, and in those of numerous children, which come strikingly forth from the picture, shown as they are on the dark perspective of the back ground; one part of this represents a coved ceiling, the curves of which are turned in such a manner, with all the lines vanishing at the point of sight, which recedes to a very great depth, that the whole appears to be cut in relief: there are besides angels hovering above, and scattering flowers as they fly, which are executed with infinite grace.*

Before Mariotto could bring this work to a conclusion, he painted it and then painted it out again, several times, now darkening the colour, now rendering the tints clearer, at one time adding vivacity and glow, but immediately after diminishing the effect, yet never satisfying himself or producing what he desired, seeing that he could not feel certain of having succeeded in expressing with his hand all the thoughts which he had conceived in his mind; he found it impossible, that is, to make the pencil keep pace with the imagination. He wished, among other things, to find a white that should have more brilliancy than could be given by any previously known; whereupon he set himself to clarify the existing materials, hoping thereby to enhance the effect of the high lights at his pleasure. At length, however, discovering that art is not equal to the production or representation of all that the human intellect is capable of conceiving, he resolved to content himself with what he had effected, since he could not attain to what was impossible. This work obtained great praise and honour for its author among artists, but he did not derive from it the remuneration which he had hoped for, having fallen into a dispute with the persons who had commissioned him to execute it. The price had indeed ultimately to be estimated by Pietro Perugino—then

* This picture, still in very fair preservation, is in the Florentine Academy of the Fine Arts. It is full of power and expression; the head and hands of the Virgin in particular are exceedingly beautiful.—*Schorn.*

advanced in years, Ridolfo Ghirlandajo, and Francesco Granacci, who settled the amount by common consent.

In the church of San Pancrazio, at Florence, Mariotto Albertinelli painted the Visitation of Our Lady, giving to his picture the form of a half circle.* He also executed a painting for Zanobi del Maestro, in Santa Trinita ; the subject of this work is Our Lady, with San Girolamo and San Zanobi, a picture which Mariotto completed with much care.† For the church belonging to the Congregation of the priests of San Martino, this artist painted another Visitation, which is highly commended.‡ He was subsequently invited to the convent of La Quercia, which is situated at a short distance from the gate of Viterbo, and there, after having commenced a picture, he conceived a wish to visit Rome, whither he proceeded accordingly. While in that city Mariotto painted a picture in oil at the church of San Silvestro, on Monte Cavallo, for Fra Mariano Fetti :§ the subject of this work is the Marriage of St. Catherine; Our Lady, and San Domenico, are here painted in a very delicate manner.‖ Having completed this work, the master returned to La Quercia, where he had left an *inamorata*, to whom his thoughts had recurred with much affection during his residence in Rome: desiring therefore to appear to advantage in her presence, Mariotto exerted himself beyond his strength during the games of a festival,¶ and being no longer young nor possess-

* The Visitation of Mariotto Albertinelli, executed for San Pancrazio, is supposed to have fallen into private hands on the suppression of the church, and no authentic information can now be obtained respecting its subsequent fate.

† Now in Paris, whither it was sent in 1813. It bears the inscription—

MARICOCTI DEBERTINELLIS OPUS, ANNO DOM. MCCCCCVI.

‡ "This is, without doubt, the best work executed by the pencil of Mariotto," remark the Italian annotators, "and is worthy of Fra Bartolommeo himself, whether we consider the style or execution. It now forms one of the most valuable ornaments of the Florentine Gallery (Uffizj), where it will be found in the larger room of the Tuscan School."

§ See life of Fra Bartolommeo, *ante*, p. 454.

‖ In the *Roman Guide*, by Fea and Nibby, there is a Magdalen in this church pointed out as a work of Mariotto, but no Marriage of St. Catherine. —*Masselli.*

¶ The original is *giostra*, "a tournament," but this is evidently not to be taken in its usual acceptation of "knightly emprize;" the whole passage is, indeed, somewhat obscure.

ing the energies required for such efforts, he was compelled to take to his bed in consequence of that imprudence. Attributing his indisposition to the air of the place, he caused himself to be transported in a litter to Florence; but no restoratives nor applications were found sufficient to recover him from his malady, and in a few days he died in the forty-fifth year of his age. He was buried at San Piero Maggiore, in the city of Florence.*

We have some very good designs by the hand of this master in our book of drawings, they are done with the pen in chiaro-scuro; among them is a spiral staircase of exceeding difficulty, this is drawn in perspective, in the laws whereof Mariotto was very well versed.

Our artist had many disciples, among others Fra Giuliano Bugiardini, and Franciabigio, both Florentines,† with Innocenzio da Imola,‡ of whom we propose to speak in the proper place. The Florentine painter Visino was also a disciple of Mariotto Albertinelli, and surpassed all those whom we have previously mentioned, whether in design, colouring, or care in execution; he had also a better manner, of which we find proof in the carefully finished works still remaining by his hand: there are indeed very few of them even in Florence, but a judgment may be formed of the artist from those in possession of Giovanni Battista di Agnol Doni.§ One of these is a circular picture painted in oil, and representing Adam and Eve, nude figures, in the act of eating the apple, a work executed with infinite ability;

* In the first edition of our author, these words are succeeded by the following inscription:—

Mente parum (fateor) constabam: mentis acumen
Sed tamen ostendunt picta, fuisse mihi.

† The lives of both these artists follow in due course.

‡ Innocenzio Francucci, of Imola, whose life was principally spent in Bologna. He entered the School of Francia in 1506, but we are not on that account to infer with Malvasia, that he could not have studied during a certain time with Mariotto Albertinelli, in Florence; since we have not only the assurance of Vasari to that effect, but also the observation of Lanzi, who remarks with justice that the style of Innocenzio da Imola resembles that of the best Florentine masters belonging to the period in question, to such a degree as fully to confirm the assertion of our biographer.

§ "This master," remarks an Italian commentator, "must indeed have been one of no small account, since Vasari declares him to have been superior to Franciabigio and Innocenzio da Imola."

another is the Deposition of Christ from the Cross; the thieves also are in the course of removal, and there is a very ingenious complication of the ladders used for these purposes. The variety and beauty of attitude exhibited by the figures who are assisting each other to lower the body of the Saviour is very remarkable, as are the movements of other figures, who are bearing the body of a thief on their shoulders to its burial; these last are indeed extremely fine, and the whole of the work bears testimony to the excellence of the master.*

Visino was induced by the representations of certain Florentine merchants to proceed to Hungary, where he executed numerous works, and was very much esteemed. But the poor man was at first on the very point of coming to an evil end in that country, for, being of a frank disposition, and free-spoken habits, he could not endure the annoyance of listening to certain wearisome Hungarians, who were daily worrying him to death with the never-ceasing praises of their own country, and all appertaining to it, with which they filled his ears. To hear them, one would have thought that there was nothing either excellent or agreeable beyond the limits of their stifling stove-heated rooms, or out of the reach of their eatings and drinkings; that there was no grandeur or nobility but that of their king and his court, while all the rest of the world was a mere heap of rubbish. But Visino thought, and with reason, that in Italy and its products, a somewhat different kind of excellence and grace, and beauty were to be found. Wearied at length by these absurdities, and perhaps a little off his guard, he one day suffered words to escape him to the effect that a flask of Trebbiano† and a Berlingozzo,‡ were better and worth more

* The Deposition of Visino is lamented as lost by more than one of the Italian commentators, but we learn from a German writer that this work passed from the Doni family to the possession of the Marchese Manfredini, in whose fine collection at Rovigo it was long taken for a work of Andrea del Sarto, the nude parts more particularly being exactly as we find them in the works of that master. This collection was bequeathed by the Marchese to one of the public schools of Venice, an ecclesiastical establishment, of which the name escapes us, where the work in question is supposed still to remain, but, in the absence of recent information, we do not affirm that it will now be found in Venice.

† The Trebbiano is a sweet white wine.

‡ A cake or tart.

than all the kings, with the queens to boot, that had ever ruled in Hungary! Well was it for Visino that as touching this matter he fell into the hands of a good kind-hearted bishop, a man versed in the customs of different countries, who treated the affair with prudence, considering it, and finding means to make the people consider it, a mere jest; had it not been for him, indeed, Visino would have been taught what it is to play with savages, for those wild animals of Hungarians, not understanding his language, and thinking he had said some great thing, such as that he would take life and crown from their king; raised a perfect fury among the populace, and, seeking neither judge nor jury, were proceeding to crucify him without further ceremony. But the honest bishop extricated him as we have said, and secured him from all further embarrassment on that score; representing the matter in its most favourable aspect, he reinstated Visino in the favour of the king, who being told the whole story was highly diverted with it.

From that time forward, the abilities of the painter were much esteemed and honoured in that country; but his good fortune did not avail him long, he was unable to endure the heat of the stoved rooms, while the cold of the external air proved equally injurious to his constitution; to be brief, these things ultimately brought his life to an early close, but his favour and reputation survived in the memory of all who knew him, and the latter became further extended as his works were gradually made known.

The pictures of Visino were painted about the year 1515.

THE FLORENTINE PAINTER, RAFFAELLINO DEL GARBO.

[BORN 1473—DIED 1524.]

RAFFAELLO DEL GARBO, having received the name of Raffaellino, as a *nom de caresse*, in his childhood, retained it ever after, and was so called through his whole life. The expectation of what he would ultimately accomplish in art was so highly raised in his youth that he was numbered among the most eminent masters at a very early period of life, a distinction attained by few. But to still fewer is

ordained the fate which finally befell Raffaellino, seeing that from an excellent commencement and almost certain hopes, he arrived at a most insignificant conclusion. We may indeed remark for the most part, that it is in the productions of nature as in those of art, the best arise from small beginnings, increasing little and little by slow degrees, until they attain to their highest perfection.

But the causes of many an appearance as well in art as in nature are totally unknown to us, nor can the same rule be always successfully applied to what may appear to be similar cases; a state of things by which the human judgment is often rendered uncertain in its decisions: nay, men are not unfrequently compelled to admit themselves wholly at fault, as was manifest in the instance of Raffaellino del Garbo. In him art and nature appeared to have united their efforts for the production of an extraordinary commencement, the results of which were nevertheless beneath mediocrity in the middle of his career and absolutely nothing at its close.

In his youth, Raffaellino studied drawing as industriously as any of the painters, who have laboured by long practice to attain perfection in their art, and there still remains a vast number of drawings by his hand, which one of his sons is always ready to sell for the meanest price to any purchaser, they may therefore be found wherever there is a lover of art. These designs are partly in chalk, partly done with the pen; some are in water-colours, but all are on tinted paper, the lights being added in white lead, they are executed with extraordinary boldness and admirable facility: many beautiful examples of them, in a very fine manner, are to be found in our own book of drawings. He also acquired the power of painting in tempera and fresco, which he did so well that his first works gave proof of an almost inconceivable care and patience, as I have already remarked.

Among other works performed by Raffaellino del Garbo, at this early period of his life, is the ceiling of the vaulted recess in the Church of the Minerva, within which is the tomb of Cardinal Caraffa, and which he decorated with such delicacy of manner that it might be taken for the work of a miniaturist;* for this cause he was at that time held in the

* Of this work Vasari has already spoken in the life of Filippo Lippi.—See *ante*, p. 280.

highest esteem among artists, insomuch that Filippo * his master considered Raffaellino to be in some respects a much better painter than himself. Raffaellino had indeed acquired the manner of his master to such perfection that there were few who might not have taken his work for that of Filippo himself. Nay, after having left the latter, Raffaellino added still further softness to his manner in the draperies which he depicted, and a higher perfection of finish to the hair, with increased delicacy to the features, &c., from all which the artists formed such flattering expectations of him, that while he continued to pursue this manner, he was considered to be the first among the young painters of his time.

It happened at this time, that the Capponi family had caused a chapel, called the Paradise, to be constructed on the declivity beneath the church of San Bartolommeo, on the Monte Oliveto, which is at a short distance from the gate of San Friano; when they entrusted the altar-piece of this chapel to Raffaellino, whom they commissioned to paint it in oil. He accordingly represented the Resurrection of Christ, and in this work some of the soldiers who have fallen, as if dead, around the sepulchre, are figures of extraordinary truth and beauty: the heads also are as graceful as it is possible to imagine, and among them is the portrait of Niccolò Capponi, which is indeed admirable. A figure of equal excellence is that of one on whom the stone cover of the sepulchre has fallen, he is crying aloud, and the head is as remarkable for the beauty as for the peculiarity of the expression.† The Capponi family, perceiving the excellence of the work which Raffaellino had produced, caused a richly carved frame to be placed around it, with a further decoration of round columns magnificently gilt, on a ground of burnished bole. Now it chanced some years after the work was completed, that the tower of the building was struck by lightning, which perforated the vault and fell close to the picture of Raffaellino. The work being in oil, remained nevertheless entirely uninjured,

* Filippino that is to say, the son of Fra Filippo Lippi.

† This picture, still in perfect preservation, is now in the Florentine Academy of the Fine Arts, and is considered the best work of Raffaellino del Garbo. There is a Dead Christ in the Uffizj, formerly ascribed to Raffaellino del Colle, but which is now considered to be by Raffaellino del Garbo.—*Ed. Flor.*, 1832-8.

but where the fluid had passed near the frame, the gold was totally destroyed and nothing was left remaining on the wood, but the ground of bole. I have thought this a fitting occasion to say thus much respecting oil painting, to the end that all may see how important it is that works of art should be secured so far as may be, against such accidents, which have happened not in this place only but in many others.

At the corner of a house situated between the Ponte Carraja and the Cuculia, and now in the possession of Matteo Botti, Raffaellino painted a small Tabernacle in fresco, the subject selected being the Virgin with the Infant Jesus in her arms: on one side of Our Lady is Santa Caterina, on the other Santa Barbara, both kneeling, the whole work an exceedingly graceful one and very carefully executed.* For the Villa Marignolle, which belongs to the Girolamo family, this master painted two very fine pictures representing the Madonna with San Zanobi, and other Saints: the predellas also are decorated with historical scenes (the figures very small), setting forth events from the lives of the above-mentioned saints, and all executed with the utmost care.† On the wall above the door of the church, which belongs to the nuns of San Giorgio, Raffaellino painted a Pietà, with the Maries grouped around the Virgin; and in an arch beneath he painted another Madonna, a work entirely worthy of praise, which he completed in the year 1504.‡

In the church of Santo Spirito in Florence, Raffaellino painted a picture, over that which Filippo his master had executed for the Nerli family;§ the subject is a Pietà, and the work is held to be a good and praiseworthy performance,‖ but in another, representing San Bernardo, he has not

* The picture of this Tabernacle, having been ruined by time, was entirely repainted by Cosimo Ulivelli.—*Bottari.*

† Of this work no authentic information can now be obtained.—*Schorn.*

‡ The church of St. George, now called the church of the *Spirito Santo sulla Costa*, was almost entirely rebuilt in the year 1705, when all the mural paintings were destroyed.—*Ed. Flor.*, 1832.

§ See *ante*, p. 278.

‖ The pictures painted by Raffaellino del Garbo for the church of Santo Spirito, are declared by Italian writers to be there no longer, although Rumohr, *Italienische Forschungen*, vol. ii. p. 276, speaks of an important work by this master as existing in one of the transepts of that church.

succeeded so well.* Beneath the door of the Sacristy there are two paintings by his hand, the one represents the Pope St. Gregory, reading mass, when Christ appears to him, an undraped figure, the blood flowing from the side, and the cross borne on the shoulders; the Deacon and Sub-deacon, in their proper costume, are "serving the mass," while two angels hold thuribles whence incense ascends over the figure of Christ. In a chapel lower down the church, this master painted the Madonna with St. Jerome and St. Bartholomew, a work on which he certainly bestowed pains, and not a few.†

But his manner now deteriorated from day to day, nor do I know to what cause we are to attribute this misfortune, for the poor Raffaellino did not want knowledge of his art, and was careful and industrious; yet all availed him but little. It has sometimes been supposed that the support of his family taxed his resources too heavily; being compelled to live in disheartening dependence on the gains of the day, his courage failed him, he probably accepted works at diminished prices, and thus became constantly more degenerate: there is nevertheless always a something of good to be seen in his works.

For the monks of Cestello, Raffaellino painted a large historical picture in fresco, on the wall of their refectory, and in this work he depicted the miracle which was performed by Our Saviour, with the five loaves and two fishes, satisfying therewith five thousand persons.‡ From the Abbate de' Panichi, this artist received a commission to paint the picture of the high altar for the church of San Salvi, which stands near the gate of Santa Croce; the subject chosen is the Madonna with San Giovanni Gualberto,

* The painting now in the chapel of San Bernardo is said to be a copy executed by Felice del Riposo, of a work by Perugino or Raffaellino del Garbo; by which of these masters the authorities do not appear to decide.

† We learn from Bottari that the picture representing San Gregorio, &c., was removed to the Antinori Palace; the Madonna, with San Girolamo, to the chapter-house of the second cloister in the convent of Santo Spirito. Nothing certain is now known respecting them, but that is the less to be regretted, as Vasari, in his first edition, declares Raffaellino to have "declined so greatly from his first good manner, that these things do not appear to be by his hand."

‡ This monastery, situate in the Borgo Pinti, now belongs to the Nuns of Santa Maria Maddalena de' Pazzi.—*Ed. Flor.*, 1832-8.

San Salvi, and San Bernardo, a Cardinal of the Uberti family, and San Benedetto the Abbot.* On each side of the picture are two niches between which it is enclosed ; in one of these, Raffaellino painted San Battista, and in the other San Fedele. In the predella there are numerous stories, the figures very small, which represent scenes from the life of San Giovanni Gualberto. As respects the execution of this work, Raffaellino acquitted himself extremely well, being aided in his penury by that abbot, who had compassion on his wretchedness, and was not without consideration for his abilities. Of this dignitary the painter depicted a portrait in the predella of the picture, as he also did that of the General of his Order, who was at that time governing the community.

In the church of San Piero Maggiore, there is a picture by this master, on the right hand as you enter the church,† with one in the Murate, representing the king St. Sigismund. In the church of San Pancrazio, Raffaellino painted a fresco for Girolamo Federighi, whose place of sepulture was in that church. The subject of this work is the Trinity, and here the painter may be perceived to have commenced his decline into minuteness of manner : among other figures, is the portrait of Girolamo Federighi with that of his wife, both of whom are kneeling.‡

Raffaellino painted two figures in tempera for the monks of Cestello, the one represents San Rocco, the other Sant' Ignazio, they are both in the chapel of San Sebastiano.§ In a poor little chapel situate on that side of the Ponte Rubaconte, which looks towards the Mills, this painter depicted Our Lady with San Lorenzo and another saint.‖ He was reduced at last to the acceptance of the meanest works, preparing drawings in chiaro-scuro, to serve as patterns in embroidery for certain nuns and other people ; for at that time,

* Now in Paris, whither it was transported in 1812.—*Ed. Flor.*, 1832-8.

† The church of San Piero Maggiore was demolished in 1784, but the painting here mentioned was not to be found in the church even at that time, as we gather from a remark of Bottari.

‡ These buildings, the Murate as well as the church of San Pancrazio, have been taken for secular purposes, and the works of Raffaellino have perished or been lost.

§ The figures of San Sabastiano still retain their place in the church.

‖ The paintings here described have been destroyed.

there were many who employed themselves in decorating vestments, for the service of the altar, and making other ornaments used in churches; for these Raffaellino made borderings and designs representing different saints or historical scenes; he laboured for the lowest prices, and was now constantly falling from bad to worse.

But although the artist had thus deteriorated, there still occasionally proceeded from his hand very beautiful designs and admirable fancies; of this we find ample proof in the number of drawings which were sold and scattered here and there, after the death of those who had used them for their embroidery. In the book of the Signor Spedalingo,* for example, there are several of them, which suffice to show how much Raffaellino was capable of effecting in the matter of design. A large number of the ecclesiastical vestments and other church ornaments prepared at that time, were executed from his drawings, nor were these confined to the churches of Florence, or even to those of the Florentine states; they were sent to Rome, for the bishops and cardinals, being considered exceedingly beautiful. But this mode of embroidery, that namely which was practised by Pagolo of Verona, the Florentine Galieno and others like them, is now-a-days almost abandoned, or even lost, seeing that another method has been discovered, whereby the work is done in long stitches: but this last has neither the beauty nor the exactitude of the former; it is besides much less durable. For the advantage thus secured to the ecclesiastical ornaments by his means, Raffaellino certainly merits considerable acknowledgment, and though borne down by the poverty which oppressed him in life, he must not be deprived after his death of the credit due to his talents. This artist was truly unfortunate in his connections, being constantly surrounded by very poor people of a low degree. It was with Raffaellino, as though feeling himself to have degenerated, he had become ashamed of himself, remembering the high expectations that had been formed of him in

* *Spedalingo*, director or superintendent of a hospital; the person here meant is the learned Benedictine Monk, Vincenzio Borghini, to whom, as well as to his book, Vasari makes frequent reference. This deservedly distinguished man of letters, is believed to have assisted our author in the work now before us

his youth, and conscious of the great difference between his later performances and the works so admirably executed in his earlier day.

Thus becoming old, he constantly declined more and more, departing to such an extent from the excellence of his first manner, that the works he produced no longer seemed to be by his own hand: daily forgetting somewhat of his art, he descended at length to painting, not the ordinary frescoes and oil paintings of his profession only, but all sorts of things, even the meanest. In this state of his circumstances, every effort became a burden to him, and all things gave him pain; he was overwhelmed by his large family of children, all his distinction in art finally disappeared, and his practice beame debased to coarseness. Bowed down by infirmities, and sunk into the extreme of poverty, Raffaellino del Garbo miserably finished his life at the age of fifty, when he was buried by the brotherhood of the Misericordia at San Simone in the city of Florence: this happened in the year 1524.

Raffaellino left many disciples who were able artists; among them the Florentine painter Bronzino,* who had in his childhood acquired the first principles of the art under his care, and afterwards continued his studies under Jacopo da Pontormo, acquitting himself so well that he produced works equal to those of Jacopo his master.†

The portrait of Raffaellino is taken from a design which was in the possession of Bastiano da Monte Carlo, who was also his disciple, and was a clever, experienced master, considering that he had but little knowledge of design.

THE FLORENTINE SCULPTOR, TORRIGIANO.‡

[BORN 1470—DIED 1522.]

GREAT is the force of angry disappointment in the spirit of him who, striving with sensitive pride to obtain the repu-

* Angiolo Bronzino, of whom Vasari speaks at some length in the later pages of his work.—*Ed. Flor.*, 1832-8.

† This artist also commenced his career as a painter in a manner which awakened the admiration of Michael Angelo and the jealousy of Andrea del Sarto, but finally closed it in a fashion not unlike that of Raffaellino del Garbo.—*Ibid.*

‡ According to Benvenuto Cellini, who names Torrigiano in his Auto

tation of excellence in his profession, perceives some competitor of exalted genius suddenly rising up in the same art, and at the moment when he least expected such a result, not only equalling himself, but in the course of time even greatly surpassing him; there is no iron so hard but that such men will gnaw it in their rage; no injustice so great, but they will inflict it on the offender if it be in their power; to such people it seems too grievous an affront in the eyes of all men, that children, whom they saw born, should at once, and as it were even from their cradle, attain to the summit of distinction; for these men do not consider, that in the vigorous days of youth, a firm will, joined to adequate power, enforced by study, and rendered efficient by practice, is capable of accomplishing all things; they will not see that youth, with such aids as these, must, of necessity, advance to the utmost perfection: the old, on the contrary, if once they are seized by fear, or permit themselves to be influenced by pride, or impelled by ambition, very frequently become altogether incapable of action, the more they labour the worse they succeed; while believing they are making progress, they do but walk backwards; envious and unjust, they will then never accord the due meed of praise to the perfection apparent in the works of the young, even though they may clearly perceive it; but if, in the obstinacy possessing them, they then make some great effort to show what they can themselves perform, their works, thus accomplished, often prove to be ridiculous, and calculated only to afford occasion for jesting; a result of which examples are not wanting.

It is indeed certain, that when artists have attained to such an age that the eye can no longer be trusted, and the hand trembles, they do well, if they have secured the means of life, to content themselves with giving counsels to younger men. The successful practice of sculpture and painting requires that the mind should be vigorous, free, and unencumbered, as it is at the age when the blood still dances; it demands that the spirit should act with an ardent will, yet restrained within just limits, and, above all, determined to remain unfettered by the pleasures of the world; he who cannot practise abstinence, or at least temperance, as regards

biography, this artist was called Pietro, although Vasari subsequently calls him Torrigiano Torrigiani.—*Ed. Flor.*, 1832-8.

those pleasures, let him not attempt the study of any art or science whatsoever, seeing that such delights can never be made to accord with the requirements of study. And therefore it is indeed that so few attain the summit of excellence, for many are the pains that he must endure, and heavy the burthens that he must bear, who would arrive at perfection in these our noble arts; wherefore the number of those who start with impetuous eagerness from the post, is much greater than that of those who, by sustained efforts in the race, have merited and obtained the prize.

In the Florentine sculptor, Torrigiano, there was more pride than true artistic excellence, although he was, without doubt, a very able artist. In his youth he was taken by Lorenzo de' Medici the elder,* into the garden which the latter possessed on the Piazza of San Marco in Florence, and which that magnificent citizen had decorated in the richest manner with figures from the antique, and examples of the best sculptures. In the loggie, the walks, and all the buildings there were the noblest statues in marble, admirable works of the ancients, with pictures, and other productions of art by the most eminent masters, whether of Italy or of other countries. All these treasures, to say nothing of the noble ornament they formed to the garden, were as a school or academy for the young painters and sculptors, as well as for all others devoted to the arts of design, but more particularly for the young nobles, seeing that the magnificent Lorenzo held the firm conviction, that those who are born of noble race are, in all things, capable of attaining perfection more easily than, for the most part, are men of lower extraction; in whom we do not commonly find that quickness of perception, nor that elevation of genius, so often perceptible in those of noble blood.† We know besides, that the less highly born have almost always to defend themselves from poverty,

* Lorenzo the Magnificent, whom Vasari and some other writers call *the elder*, to distinguish him from his nephew, Lorenzo, Duke of Urbino.—*Ed. Flor.*, 1832-8.

† "Not as an effect of blood," protests our justly-dealing acquaintance, Masselli, "but because of the education received by the nobles, and the leisure they have for the cultivation of their minds." But Vasari will be seen to have himself guarded his previous expression from all danger of misconception.

or even from want, and are consequently compelled to give their attention to mechanical occupations, not having opportunity for exercise of the intellect, or for attaining the highest degree of excellence in art: very justly, therefore, has it been remarked by the learned Alciato, when speaking of men of genius born in penury, and who cannot lift themselves to the height they desire to attain, because pressed down by poverty, however forcibly impelled upwards by the wings of their genius; well, I say, remarks Alciato:—

"*Ut me pluma levat, sic grave mergit onus.*"*

But men of genius were always protected by the magnificent Lorenzo, and more especially did he favour such of the nobles as he perceived to have an inclination for the study of art; it is therefore no matter of astonishment that masters should have proceeded from this school, some of whom have awakened the surprise, as well as admiration of the world. And not only did Lorenzo provide the means of instruction, but also those of life for all who were too poor to pursue their studies without such aid; nay, he further supplied them with proper clothing, and even bestowed considerable presents on any one among them who had distinguished himself from his fellows by some well executed design; all which so encouraged the young students of our arts, that labouring in emulation of each other, many of them became excellent masters, as I shall relate hereafter.

The guardian and chief of these young men was, at that time, the Florentine sculptor Bertoldo,† an old and experienced master, who had been a disciple of Donato. From him the students received instruction, while he also had charge of all the treasures contained in the garden, with the numerous designs, drawings, cartoons, and models, collected there from the hand of Donato, Pippo,‡ Masaccio, Paolo Uccello, Fra Giovanni, Fra Filippo, and other masters, native and foreign; and of a truth, these arts can only be

* A line taken from the Emblems of Andrea Alciato, wherein he has represented a youth, with the right hand, which has wings at the wrist, extended, and one foot raised, in the effort of lifting himself towards heaven; but in his left hand is a stone, which is drawing him to the earth. —*Masselli.*

† See the life of Donato, vol. i.

‡ Filippo Brunelleschi.

acquired by means of long-continued study in drawing, with frequent and careful imitation or copying of works by good masters; he who is not supplied with these facilities to progress, however powerfully aided by natural dispositions, can never attain perfection till a large portion of his life has been spent.

But to return to the antiquities of the garden. In the year 1494, Piero, son of the above-named Lorenzo, was banished from Florence, as has been previously related; when the greater part of the treasures contained in the garden were dispersed, all being sold to the highest bidder: the larger portion of them were nevertheless restored to the illustrious Giuliano, in the year 1512, when he, with the other members of the house of Medici, returned to his country; they are now for the most part preserved in the Guardaroba of the Duke Cosimo.*

The example thus given by Lorenzo, was a truly magnificent one, and whenever it shall be followed by princes and other personages of importance, they cannot fail to do themselves great honour, and must derive perpetual glory from such imitation: seeing that he who aids and protects men of exalted genius in their noble labours, he who favours those from whom the world receives so much credit. utility, convenience, and beauty, well deserves that his fame should live eternally, and that the benefits which he has conferred should be held in perpetual remembrance.

Among those who studied the arts of design in the above-mentioned garden, were the following, all of whom became excellent masters: Michael Agnolo di Lodovico Buonarroti,† Giovanni Francesco Rustici, Torrigiano Torrigiani,‡ Francesco Granacci, Niccolò di Domenico Sazzi, Lorenzo di Credi, and Giuliano Bugiardini, all Florentines. From other parts of Italy were Baccio da Monte Lupo, Andrea Contucci, of Monte San Savino, and others, of whom mention will be made in their due place.

Torrigiano then, of whom we are now to write the life,

* These are now deposited partly in the Florentine Gallery of the Uffizj, partly in that of the Pitti Palace, and partly in other palaces and villas belonging to the grand-ducal family of Tuscany.

† Michael, son of Ludovico Buonarroti.

‡ See note (‡), p. 480.

was a student in the garden of Lorenzo, with the artists above named; he was by nature of an excessively choleric and haughty disposition; powerful and robust in person, he was so violent and overbearing, that he was perpetually offending his fellow students, to whom he not unfrequently offered outrage in deed, as well as word.* The principal vocation of Torrigiano was that of the sculptor, but he also worked extremely well in terra-cotta, his manner being good and his works usually very beautiful. But he could never endure that any other should surpass himself, and often set himself to spoil with his hands such of the works of his fellow students as he perceived to display a degree of excellence to which he could not attain, when, if those whom he thus attacked resented the injury, he would often assail them further, and that with something harder than words. He had an especial hatred to Michael Angelo, but for no other reason than because he saw him to be studiously devoted to his art, and knew that by night and on all holidays, he secretly occupied himself with drawing in his own room, by which means he produced better works in the garden than any other student, and was accordingly much favoured by Lorenzo.

Moved by a bitter and cruel envy therefore, Torrigiano was constantly seeking to offend Michael Angelo, both in word and deed, insomuch that they one day came to blows, when Torrigiano struck Michael Angelo on the nose with his fist, using such terrible violence, and crushing that feature in such a manner that the proper form could never be restored to it, and Michael Angelo had his nose flattened by that blow all his life.† This circumstance having been made known to

* Cellini, who knew Torrigiano many years later, after the return of the latter from England namely, describes him thus:—"This man was a magnificent figure, and of a most audacious deportment; he had the look of a huge trooper rather than of a sculptor, more especially when one observed his violent gestures and heard his sounding voice; he had a way of knitting his brow that was enough to frighten all who beheld him, and was for ever discoursing of his deeds of bravery," &c., &c.

† Torrigiano himself described this affair to Cellini, but in terms calculated to give a different turn to the matter, relating it thus:—"This Buonarroti and I, when we were children, went together to the church of the Carmine to learn our art in the chapel of Masaccio. But Michael Angelo had the habit of bantering and tormenting all who studied there

the magnificent Lorenzo he was so greatly incensed against the offender, that if Torrigiano had not fled from Florence he would without doubt have inflicted some very heavy punishment on him.

The Pope, Alexander VI., was at this time occupied with the construction of that part of the Vatican called the Torre Borgia, and Torrigiano, who had repaired to Rome, on leaving Florence, was employed with others on the numerous decorations in stucco required for that building. Now the Duke Valentino was then making war in Romagna, and paid large sums to those who assisted him in recruiting his army, whereupon Torrigiano, being led away by other young Florentines, suddenly changed himself from a sculptor to a soldier, and comported himself very bravely in that campaign of Romagna. He did the same under Paolo Vitelli, in the war against Pisa, and was with Piero de' Medici, at the action on the Garigliano, where he obtained a pair of colours with the reputation of being a brave standard-bearer.

But after a time, perceiving that he should never be permitted to attain the grade for which he had hoped and which he well merited, that of captain namely, and having saved nothing in the wars, nay, rather having vainly consumed all he had, as well as his time, Torrigiano resolved on resuming his sculpture. He at once prepared various small works in marble and bronze, little figures, which he sold to certain Florentine merchants, and which are distributed among the houses of the citizens: he also made numerous drawings, which exhibit great boldness and a very good manner, as may be seen by some from his hand now in our book of designs, and by others which he made in

with him, and one day among others, his words offended me so much that I became more than usually irritated, and, stretching forth my hand, I gave him so violent a blow on the nose with my closed fist that I felt the bones and cartilage crunch under my hand as if they had been thin biscuit (*cialdone*, a sort of wafer, or thin cake, curled into a form somewhat resembling that of a horn), and thus, bearing my mark, will Michael Angelo remain all the days of his life."—"From what we know of Torrigiano's disposition," remarks the Italian writer from whom we quote the above, "we may safely infer that his own envy and jealousy was the cause of this brutal outrage, and the bantering of Michael Angelo only the pretext: but there is no criminal who, when he is relating his own story does not set it forth in a manner which makes him appear excusable."

competition with Michael Angelo. The merchants above mentioned ultimately invited our artist to proceed to England where he executed many works in marble, bronze, and wood for the king, competing with other masters, who were natives of that country, to all of whom he proved himself superior. And now did Torrigiano receive so many rewards, and was so largely remunerated, that, had he not been a most violent, reckless, and ill-conducted person, he might there have lived a life of ease, and brought his days to a quiet close, but being what he was, his career was ended in a manner which was altogether the reverse of peaceful.*

Leaving England, he next went to Spain, where he executed various works, which are dispersed about in different places, and are everywhere highly prized, but chief among them was a Crucifix in terra-cotta, which is considered to be the most admirable work in all Spain. For a monastery belonging to the monks of San Girolamo, which is situate at a short distance from the city of Seville, Torrigiano executed a second Crucifix, as also a figure of San Girolamo doing penance, and represented with his lion beside him. In the figure of the saint, our artist depicted an old House-Steward belonging to the Botti family, Florentine merchants settled in Spain.

A figure of the Virgin with the Divine Child in her arms, also executed at this time by Torrigiano, was found to be so

* The principal work of Torrigiano in England is the bronze monument, of king Henry VII. and his queen Elizabeth of York, in the chapel, called after that monarch, in Westminster Abbey.—See Britton, *Architectural Antiquities of Great Britain.* From the documents there given, the reader will find that in his testament of 31st March, 1509, Henry VII. had himself commanded that his monument should be placed in the chapel then commenced by him in the Abbey. Early in the reign of Henry VIII., therefore, we find a contract for the same, concluded with *Peter Torrigiani*, who engages to finish it before the 29th November, 1529, and he did in fact complete it in 1519, receiving £1000 sterling for his work. In a second contract, concluded on the 5th January, 1518, Torrigiani further engages to construct a monument for Henry VIII. also, and for his then queen, Catharine of Aragon ; this was to be a fourth part larger than that of Henry VII. The master was commanded forthwith to make a model of the tomb to be erected, and was to complete the whole in four years, but this monument has never been executed. For a description of that erected to Henry VII., see Britton, *ut supra.* The painters Mabuse and Hans Holbein were in England at the same time with Torrigiano, and were both likewise employed by Henry VII. and Henry VIII.

beautiful, that the Duke of Arcos earnestly desired to possess one of similar beauty. To obtain this from Torrigiano, he consequently made him so many fine promises, that the artist believed himself about to be enriched for ever. When the work was finished, the duke gave him so large a quantity of those coins called "maravedis," which however are worth little or nothing, that Torrigiano, to whose house there had come two persons loaded with these coins, became more and more persuaded that he should at once become enormously rich. But showing this money to one of his Florentine friends, whom he desired to ascertain its value in Italian coin, he found that the whole of that vast quantity did not amount to thirty ducats; whereupon, considering that he had been jested with, he threw himself into a violent rage, and proceeding to the spot where the figure which he had made for the Duke was placed, he broke it to pieces.*

The Spaniard, having received this affront, avenged himself by accusing Torrigiano of heresy, and the latter was thrown into the prisons of the Inquisition: there, after being daily examined for some time, and sent from one inquisitor to another, he was finally adjudged to merit the heaviest punishment of the law. It is true that this was not put into execution, for Torrigiano, sunk into the deepest melancholy, refused all nourishment, and after remaining many days without eating, he became gradually weaker and more weak, until he finally ended his life.† Thus, by depriving himself of food, Torrigiano was saved from the shame and disgrace into which he would most probably have fallen, since it is fully believed that he could not have escaped condemnation to death.

The works of this master were executed about the year of our salvation, 1515, and he died in 1522.

* Piacenza, in his additions to Baldinucci's Biography of Torrigiano, informs us that the fragments of this figure are still preserved in Seville with the utmost care. More particularly a hand, which was saved entire from the fury of the sculptor, and is regarded as a most perfect model.

† In the first edition of our author we find the following epitaph to the memory of Torrigiano:—

Virginis intactæ hic statuam quam fecerat, ira
Quod fregit victus; carcere clausus obit.

THE FLORENTINE ARCHITECTS, GIULIANO AND ANTONIO DA SAN GALLO.

[BORN 1443—DIED 1517.] [BORN 1448 ?—DIED 1534.]

FRANCESCO DI PAOLO* GIAMBERTI, who was a tolerably good architect of the time of Cosimo de' Medici, by whom he was frequently employed, had two sons, Giuliano and Antonio, both of whom he destined to the art of carving in wood.† With this view he placed the elder with the joiner Francione, who was an exceedingly ingenious person, well versed in perspective, and an able wood-carver, with whom Francesco di Paolo was intimately acquainted, they having executed in company many works, both in carving and architecture, for Lorenzo de' Medici. So rapidly did Giuliano acquire all which his master Francione taught him, that the beautiful carvings and works in perspective which he afterwards executed without assistance, when he had left his master, in the choir of the cathedral, are held in esteem to the present day, and even when seen with the various works in perspective executed in our own times, are not regarded without admiration.

While Giuliano was still occupied with his studies in design, and the blood of youth was still dancing in his veins, the Duke of Calabria, moved by the hatred which he bore to Lorenzo de' Medici, brought his army to encamp before Castellana, proposing to occupy the territories of the Florentine Signoria, and, if he succeeded in his first enterprise, to attempt something of still greater magnitude. The illustrious Lorenzo thereupon saw himself compelled to despatch an engineer to Castellana for the purpose of constructing bastions and defences of various kinds, and who should also take charge of the artillery, to the management of which few men were at that time competent. He therefore sent thither Giuliano, whom he considered to be a man of intelligence, promptitude, and resolution, one, too, who was known to him

* In the fiscal documents of the period, cited by Gaye, *Carteggio inedito d'Artisti*, &c., these masters call their father *Francesco di Bartolo*.

† In the year 1498 they both still described themselves, in the returns made of their property for fiscal purposes, as *legnaiuoli* (joiners). — Gaye, *ut supra*.

as being the son of Francesco, who had ever proved himself a faithful servant of the house of Medici.

Arrived at Castellana, therefore, Giuliano fortified the place within and without, constructing good walls and strong outworks, with all other defences necessary to the security of the town. He remarked that the artillery-men handled their guns very timidly, standing at a distance from them while loading or raising them, and firing them with evident fear; he set himself therefore to remedy this evil, and so contrived that no further accidents happened to the artillery-men, although several of them had previously been killed by the recoil; they not having experience and judgment enough to fire their pieces with the degree of management proper to prevent that recoil from doing injury to those around. Nay, furthermore, when Giuliano took the control of that department, his intelligence in the details of the arrangements connected therewith, inspired the camp of the Duke with so much terror that, being compelled by this and other adverse circumstances, he was glad to come to terms, and so raised the siege.* These things gained Giuliano no small praise in Florence, and obtained him the good-will of Lorenzo, who received him most favourably and loaded him with commendations.

Having afterwards turned his attention to architecture, Giuliano commenced the first Cloister of the Monastery of Cestello,† and constructed that part of it which is of the Ionic order, placing the capitals on the columns, and finishing them with their volutes, which turned, winding down, to the collerino where the shaft of the column terminates; beneath the uvola and fusarola he added a frieze, the height of which was a third of the diameter of the column. This capital was copied from a very ancient one in marble, which had been found at Fiesole by Messer Leonardo Salviati, bishop of that place, who had it for a long time, with many other antiquities, in a house and garden in the Via San Gallo opposite to Sant' Agata, wherein he dwelt: it is now in the

* Muratori, on the contrary, declares that "Castellana surrendered to the Duke of Calabria by capitulation."—See *Annali d'Italia*, 1478.

† This is the cloister before the church of Santa Maddalena de' Pazzi, which is that formerly called the Cestello; it remains as here described and the Ionic capitals still unaltered.—*Masselli.*

possession of Messer Giovanni Ricasoli, bishop of Pistoja, by whom, as well as by all intelligent artists, this work is held in great estimation for its beauty and variety, and the rather, as no capital resembling this has ever been found among the antiquities which at different times have been discovered, even to the present day. But this Cloister of Cestello remained incomplete, the monks of the monastery not having at that time the means for meeting so great an expense.

The credit of Giuliano with Lorenzo de' Medici had meanwhile much increased, the latter, proposing to erect an edifice at Poggio-a-Cajano, a place between Florence and Pistoja, had caused several models of what he desired to be made by Francione and other masters; he now commissioned Giuliano also to prepare one. This he did accordingly, making his model so entirely unlike those of all others and so completely to Lorenzo's wish,* that the latter began to have it instantly put in execution, as the best of all that had been presented to him; and the favour of Giuliano so greatly increased with him in consequence, that he ever afterwards paid him a yearly stipend.

The architect subsequently desiring to construct the ceiling of the great hall of that palace in the manner which we call coved, Lorenzo was not to be persuaded that it was possible to do this, the extent of the space considered; whereupon Giuliano, who was at that time building a house of his own in Florence, constructed the ceiling of his hall as he desired to have that in the palace, when the illustrious Lorenzo, being thus convinced, immediately caused the hall of the Poggio to be vaulted in like manner, a work which was completed very successfully.

The reputation of Giuliano constantly increased, and at the entreaty of the Duke of Calabria, Lorenzo gave him a commission to prepare the model for a palace, which was to be erected in Naples;† he spent a long time over this work, and was still occupied with it when the Castellan of Ostia, then Bishop of Rovere, and afterwards Pope Julius II., desiring

* See *D'Agincourt*, plate lxxii., part I.

† Among the admirable drawings of Giuliano da San Gallo, now in the Barberini Library, is the ground-plan of a palace, bearing the date 148[illegible] which was sent by Lorenzo the Magnificent to Ferdinand I.—See Gaye, *ut supra*.

to set the fortress of that place in order, and having heard the fame of Giuliano, sent to Florence inviting him to repair to Ostia. There the Castellan detained him two years, making him a very ample provision, and causing him to do everything which his art could accomplish for the improvement of the place.

But to the end that the model which he was preparing for the Duke of Calabria might not be neglected, but might be finished within reasonable time, Giuliano confided it to his brother Antonio, with directions for completing it; which Antonio accordingly did with great care, he being no less competent in the art than Giuliano himself. When this was done, Lorenzo the elder advised our architect to be the bearer of his own work to Naples, in order that he might point out the peculiarities of the construction, and the difficulties which had been overcome. Giuliano repaired to Naples accordingly, and having presented his model, was received very honourably, the courtly manner in which the magnificent Lorenzo had sent him, exciting much admiration, as did also the masterly construction of the model, which gave such entire satisfaction that the work was instantly commenced in the vicinity of the Castello Nuovo.

After Giuliano had remained for some time in Naples he requested permission from the Duke to return to Florence, when the king of Naples sent him a present consisting of horses, vestments, and a silver goblet, containing some hundreds of ducats; these last Giuliano would not accept, declaring that he served a master who had no need of gold nor silver, but that if the king desired to confer on him any gift or token of approbation, in sign of his having been in that city, he might bestow on him some of the antiquities in his possession, at his own choice. This the king most liberally granted, for the love he bore to the magnificent Lorenzo, and because of the admiration which that monarch felt for the talents of Giuliano himself: the gifts thus conferred being a head of the Emperor Adrian, now placed above the door of the garden belonging to the Medici palace, a nude female figure of colossal size, and a Sleeping Cupid in marble, executed in full relief. These Giuliano despatched to the magnificent Lorenzo, who received them with great delight, and could never sufficiently eulogize the liberal pro-

ceeding of the generous artist, who had refused gold and silver for the sake of art, which very few would have done. The Cupid is now in the guardaroba of the Duke Cosimo.

Having then returned to Florence, Giuliano was most graciously received by the illustrious Lorenzo, who had at that time a new work in contemplation He had determined namely to erect a convent capable of accommodating one hundred monks, at some little distance from the gate of San Gallo, in compliance with the wishes of a learned monk called Fra Mariano da Ghinazzano, who belonged to the Order of the Eremites of Sant' Agostino. For this work Lorenzo had caused models to be constructed by many architects, but finally commanded that one prepared by Giuliano should be put in execution. From this work Lorenzo took occasion to name our artist Giuliano da San Gallo; wherefore the master, who gradually heard himself called by every one *da San Gallo*, said one day jestingly to the magnificent Lorenzo, "By this your new way of calling me da San Gallo, you are making me lose the name of mine ancient house, so that instead of going forward, as I thought to do by the antiquity of my race, I am going backwards." To which Lorenzo replied, that he would rather see him become the founder of a new house by the force of his talents than remain a dependant on any other; which reply caused Giuliano to content himself with the change.*

The buildings of San Gallo proceeded meanwhile, together with those of the other fabrics, placed in course of construction by Lorenzo; but neither the convent nor the other works were completed, the death of the illustrious Lorenzo causing them to remain unfinished. Even the portion of San Gallo that was erected did not remain long in existence, seeing that at the siege of Florence in 1530, the whole edifice

* In the *Carteggio inedito* of Gaye, so frequently cited, there is a letter, written in the year 1490, from Lorenzo the Magnincent, to Alfonzo Duke of Calabria, wherein he expresses his regret that he cannot send him some able architect from Florence to replace Giuliano da Maiano, who had that year died at Naples, seeing that he was himself in want of able architects for the works he was executing in Florence, and had written on that account to Mantua, to Luca Fancelli. Lorenzo appears to have intentionally avoided all mention of Giuliano da San Gallo, being unwilling to deprive himself of that master's services.

was totally destroyed, together with the suburb in which it stood. The piazza of the latter was entirely surrounded by very beautiful buildings, whereas there is now not a vestige of house, church, or convent to be seen.

The death of the king of Naples took place about this time, when Giuliano Gondi, a very rich Florentine merchant, returned to his native city, and then commissioned Giuliano da San Gallo, with whom he had become well acquainted during the sojourn of the latter at Naples, to build a palace in the Tuscan manner for his residence. The position of this building was to be opposite to San Francesco, above the place where the Lions stand; it would have formed the angle of the piazza, having one of its fronts towards the Mercatanzia, but the death of Giuliano Gondi put a stop to the work. For this palace, Giuliano da San Gallo executed a mantel-piece among other things, so richly decorated with rich carvings, so finely varied in its different parts, and altogether so beautiful, that nothing equal to it, more especially as regarded the number of figures, had ever before been seen.* The same architect built a palace for a Venetian, at a short distance from the Pinti Gate at Camerata, with numerous houses for private citizens, of which I need not make further mention.

Lorenzo the Magnificent, desiring to provide for the public utility and adornment of the state, as well as thereby to add another monument to the many wherewith he had already acquired so much renown, determined to undertake the fortification of the Poggio Imperiale, above Poggibonsi, on the road leading towards Rome. There he desired to found a city, but would not proceed without the advice and direction of Giuliano; wherefore, the commencement of that most renowned fabric was made by that master, and after his designs were constructed that well-arranged series of fortifications and those beautiful edifices which we now see there.

These works so greatly increased the fame of the architect, that the Duke of Milan applied to Lorenzo, requesting him to send that master to the above named city, where he

* Still in the Gondi Palace, on the Piazza di San Firenze: an outline engraving of this admired work will be found in Cicognara, *Storia della Scultura Moderna*, vol. ii. pl. xv.

-esired to have the model of a palace prepared by him. Giuliano was despatched thither by Lorenzo accordingly, and was no less honoured by the Duke in Milan than he had been in Naples by the King. When the model was completed, the master presented it, on the part of the magnificent Lorenzo, to the Duke, who was filled with astonishment and admiration as he beheld the fine arrangement and commodious distribution of the different parts, and the rich decorations everywhere applied with the utmost propriety and judgment, each ornament beautiful in itself, and all appropriate to the place which they adorned The requisites for building were therefore immediately assembled, and they began at once tc put the work in execution.

Leonardo da Vinci was in Milan at the same time with Giuliano, and was also in the service of the Duke; there was then a question of the bronze Horse, to which we have more than once alluded, and Leonardo, frequently speaking of his intention in regard to it with Giuliano da San Gallo, received many valuable counsels from him on that subject. The model for the last-mentioned work was destroyed on the arrival of the French, and the horse was therefore not finished, neither could the palace designed by Giuliano be completed.

Having returned to Florence, Giuliano found that his brother Antonio, who had assisted him in the preparation of his models, had himself become a most excellent master; there was indeed no artist of his time who executed carved work more perfectly than he did, large crucifixes in wood more especially. Of this we have a proof in that which is over the High Altar of the Nunziata in Florence,* as well as in one belonging to the monks of San Gallo at San Jacopo-tra-Fossi,† and in another which the Brotherhood of the Barefooted Friars have in their possession, all consider it to be truly excellent works.‡ But on his return, Giuliano persuaded his brother to abandon that occupation, prevailing

* Now in a tabernacle near the chapel of the Virgin, in the church of the Nunziata, as we have already observed in the life of Michelozzo. See vol. i.—*Ed. Flor.* 1832—8.

† Still in the church of San Jacopo, and held in great veneration.—*Ibid.*

‡ The Brotherhood was suppressed in 1785, and the Crucifix has disappeared.—*Ibid.*

on him to devote his attention to architecture in company with himself, he having many labours in hand, for the public use as well as for private individuals. But it happened in this case, as it so frequently has done in others, that Fortune, the adversary of talent, deprived the artists of that period of their best hope and support by the death of Lorenzo de Medici, which was a grievous loss, not to his native city only, but to all Italy.*

Giuliano, overwhelmed, as was every other man of genius by this event, remained for a long time inconsolable. In deep grief he retired to Prato, which is near Florence, and where he occupied himself with the construction of a church to the Madonna delle Carceri,† all buildings in Florence, whether public or private, being for the moment at a stand. In Prato, therefore, Giuliano remained three years, enduring his grief and cares as he best might. At the end of that time the church of the Madonna at Loretto requiring to be roofed, and the Cupola, which Giuliano da Maiano had commenced but had not completed, having to be vaulted, the wardens, who had charge of the work, became apprehensive lest the piers should be found incapable of supporting the weight of the vast erection to be reared on them. They consequently wrote to Giuliano to the effect that, if he were disposed to undertake that work, he might come and examine the state of things; the architect proceeded to Loretto accordingly, when, competent and bold as he was, he declared that the Cupola might be raised without difficulty, expressing his confidence in his own power to effect the task, and proving the truth of his assertions by so many good reasons, that the work was at once confided to his care. Having received this commission, Giuliano hastened the completion of the church at Prato, and, taking with him the master-builders and stone-cutters who had laboured under his orders at that place, he departed to Loretto.

The fabric Giuliano was now to erect demanding the utmost precaution, to secure it the requisite firmness and

* The death of Lorenzo the Magnificent took place at his villa of Careggi, on the 8th May, 1492.

† The Madonna delle Carceri (Our Lady of the Prisons) is one of the most remarkable edifices of Prato, not for its extent, but for the beauty of its architecture.—*Masselli.*

durability, as well as beauty of form, the architect sent to Rome for puzzolana; all the lime used for the building was then tempered therewith, and for every stone laid therein the mortar was thus prepared; at the end of three years the edifice was given up to the wardens completed and freed from all encumbrance.

Giuliano then repaired to Rome, where he received a commission from Pope Alexander VI. to restore the roof of Santa Maria Maggiore, which was in a state of ruin; he also constructed the ceiling in wood-work, still to be seen in that church.* While thus employed for the court, the Bishop of Rovere,† who was then Cardinal of San Pietro in Vincoli, and who had been the friend of Giuliano from the time when he was Castellan of Ostia, confided to him the preparation of a model for the Palace of San Pietro in Vincoli, aforesaid;‡ and no long time after, desiring to erect a palace in his native city of Savona also, he determined to have that likewise constructed according to the designs and under the direction of Giuliano. But this was not easy of arrangement, seeing that the roof of Santa Maria Maggiore was not yet finished, and Pope Alexander would not suffer the architect to leave Rome. Finally, however, Giuliano caused the works of Santa Maria to be continued by his brother Antonio, by whom they were completed; and the latter, possessing a lively and versatile genius, being thus brought into connexion with the court, afterwards entered the service of Pope Alexander: he was indeed ultimately regarded with very great favour by that pontiff, and received proof of this when his Holiness determined on restoring the tomb of Adrian (now called the Castello Sant' Angelo), and erecting defences around it, after the manner of a fortress, Antonio being appointed superintendent of the works. Under his direction, therefore, the large towers of the lower end, with the ditches and other fortifications, such as we now see them, were constructed; this work obtained Antonio great credit with the Pope, as well as with the Duke Valentino his son.§

* It has been said that the gold with which this ceiling is decorated was the first ever brought from America.—*Masselli.*

† Afterwards Pope Julius II.

‡ This is the palace which stands near the church on the northern side. It is declared by Milizia to be altogether without merit of any kind.

§ Cæsar Borgia, Duke of Valentinois.

and caused him to receive a commission for constructing the fortress, erected as we now see it, at Civita Castellana, and which he also built. While that Pontiff lived, in short, Antonio was continually employed in building and other labours for his service, and was no less richly rewarded by Pope Alexander than highly esteemed.

The palace at Savona had meanwhile been carried forward by Giuliano, and was proceeding very successfully, when the Cardinal, for some of his purposes, returned to Rome; he left numerous workmen at Savona with orders to complete the work after the designs of Giuliano, but the architect himself, Cardinal San Pietro took with him to Rome. Very willingly did Giuliano undertake that journey, desiring much to see his brother Antonio, and the works he was executing. Here then he remained several months, but the Cardinal fell into disgrace with the Pope at that time, and left Rome to avoid being imprisoned, when Giuliano also departed in his company.

Thus returned to Savona, they greatly increased the number of master-masons and artificers of all kinds employed about the building, but the menaces of his Holiness against the Cardinal becoming more and more violent, no long time elapsed before the latter saw himself compelled to take refuge in Avignon. Having arrived there, he sent the model of a palace, which Giuliano had prepared for himself, as a present to the King of France; this work was one of extraordinary beauty, the edifice being most richly adorned, and of such extent, that it was capable of accommodating, not the king only, but his whole court. The French monarch was at Lyons when Giuliano presented his model, which was most graciously accepted by his majesty, and pleased him so much that he rewarded the architect very largely, and gave him infinite commendation. He also caused many thanks to be returned to the Cardinal, who was at Avignon. There the latter received intelligence to the effect that his palace at Savona was approaching its completion; whereupon he resolved that Giuliano should once more examine the whole edifice: he repaired to Savona accordingly, and, after having remained there some short time, beheld his work brought to completion.*

* The palace built by Giuliano at Savona, was afterwards converted into a Convent for the Nuns of Santa Clara.—*Milizia.*

Giuliano was then seized with a wish to return to Florence, which he had not seen for a long time; he set out on his way therefore, taking with him the master-builders who had been working under his directions at Savona. Now, the King of France had at that time restored the freedom of its government to the City of Pisa, and the war between the Florentines and the Pisans was still raging; but Giuliano desired to pass across the territory of Pisa, wherefore he caused a safe conduct to be prepared for him at Lucca, having no small suspicion of the Pisan soldiers. Notwithstanding that precaution, however, as they were passing near Altopascio, the whole company were made prisoners by the Pisans, who cared nothing at all for their safe conduct, or any other causes of exemption that could be alleged. For six months, therefore, was Giuliano compelled to remain in Pisa, his ransom being set at three hundred ducats; nor was he permitted to return to Florence until that sum was paid.

Antonio, who was then in Rome, having heard of these things, and feeling anxious to see his brother and his native city once again, obtained permission of the Pope to leave Rome; in his way he designed the fortress of Montefiascone* for the Duke Valentino, and in the year 1503, he at length returned to Florence, where the brothers were re-united, to the great joy of their friends as well as of themselves.

At this time occurred the death of Pope Alexander VI. and the accession of Pius III., but the latter lived only a short time, and the cardinal of San Pietro in Vincoli was then elected to the pontifical throne, taking the name of Julius II. This event caused the utmost gladness to Giuliano, he having been so long in his service, and he resolved on proceeding to Rome, there to kiss the feet of his Holiness. Having arrived there accordingly, he was received very gladly, and with many kind words by the Pope, who immediately appointed him superintendent of the first buildings undertaken by that Pontiff before the arrival of Bramante.

Antonio meanwhile remained in Florence, where Pier Sodarini was at that time Gonfaloniere, and, Giuliano being absent, the construction of the buildings at Poggio Imperiale was continued, under his directions; all the Pisan

* This fortress, with the exception of some few portions of the walls is now (1759) entirely demolished.—*Bottari.*

prisoners being sent to labour there, to the end that the fabric might be thus the more rapidly brought to completion. The old fortress in the city of Arezzo had at this time been destroyed; wherefore Antonio prepared the model for the new one, with the consent of Giuliano, who came on account of business connected with that matter from Rome, but very soon returned thither. This work of the fortress of Arezzo caused Antonio to be chosen architect to the commune of Florence, by which he was appointed superintendent over all the fortifications of the state.

On the return of Giuliano to Rome, the question as to whether the sepulchral monument of Pope Julius should be constructed by the divine Michael Angelo Buonarroti, was in debate; when Giuliano encouraged the pontiff to that undertaking: he even declared that for such a purpose it would be proper to erect a chapel specifically appropriated to the exclusive reception thereof, and not place the tomb in the old church of San Pietro, wherein there was indeed no longer space for it; whereas the chapel which he recommended would render the work perfect. Numerous artists having then made designs, the question became a subject of so much consideration, that by little and little they arrived at the determination not to construct a chapel only, but to commence the vast fabric of the new San Pietro.

At that time, the architect Bramante of Castel Durante arrived in Rome, after having been for some time in Lombardy, when this master had so many proposals to make, and exhibited such extraordinary resources, some of his plans being indeed altogether out of the usual practice, that having won over Baldassare Peruzzi and Raffaello da Urbino* to his opinions, he changed the whole character of the work. Much time was then consumed in discussion, but the effect of Bramante's proceedings and the force of his representations, ultimately caused the building to be committed to his care, he having shown a more profound judgment, superior intelligence, and richer powers of invention than any of the other masters.

This decision caused the utmost displeasure to Giuliano,

* Bottari seeks to prove from this passage that Raffael was in Rome, before Bramante had ever visited that city, but the authorities consider him to have failed, and it is certain that Vasari does more than once himself affirm the direct contrary.

and the rather as he considered himself to be ill-treated by the Pope, whom he had served so faithfully when Julius was in a less exalted position: he had besides received a promise from the Pontiff to the effect that the fabric should be entrusted to himself. He consequently requested his dismissal. Nor did the fact that he was appointed the associate of Bramante, for other works, then to be executed in Rome, avail to change his purpose: he departed accordingly, after having received many gifts from the Pope, and once more returned to Florence.*

His arrival in his native city was exceedingly welcome to Piero Soderini, who instantly availed himself of his services. Nor had six months elapsed from his leaving Rome before he received a letter from Messer Bartolommeo della Rovere, nephew of the Pope, and a gossip of his own, who wrote, in the name of his Holiness, urging him, with many assurances of future advantage, to return to the papal court. But it was not possible to move Giuliano, either by the conditions offered or promises made, because he considered himself to have received an affront from the Pontiff: a letter was then despatched to Piero Soderini, exhorting him to use every method in his power, and by all means, to send Giuliano to Rome. His Holiness desired to complete the fortification of the great round tower which had been commenced by Nicholas V. as well as those of the Borgo and the Belvedere, with many other works, for all which he required the services of the Florentine architect. Giuliano suffered himself therefore to be at length persuaded by Soderini, and again proceeded to Rome, where he was received by Pope Julius with exceeding cordiality and many gifts.

Now it was about this time that the Bentivogli were driven out of Bologna, and the Pontiff thereupon repaired to that city. While there, he resolved, by the advice of Giuliano, who had accompanied him thither, to have a statue erected (representing the Pope himself), and which should be executed in bronze, by Michelagnolo Buonarroti; this was accordingly done, as will be related in the life

* "The poor Giuliano was certainly to be pitied," remarks Piacenza, in his additions to Baldinucci, "we are nevertheless not to censure the prudent decision of the Pope, who did well to choose the best architect he could find for so important an undertaking."

of Michelagnolo. In like manner Giuliano accompanied the Pope to Mirandola and when that place was taken he returned with Julius to Rome, after having endured much anxiety and many cares.*

The raging desire to drive the French out of Italy, not having yet got out of the head of Pope Julius, he made various attempts to wrest the government of Florence from the hands of Piero Soderini, seeing that the Gonfaloniere was no small impediment to his accomplishing what he had in his mind. By these projects the Pontiff was much diverted from his architectural undertakings. He was indeed almost entirely absorbed in his warlike affairs, and Giuliano, seeing, as he did, that no building received any attention, the church of San Pietro excepted, and even that obtained but very little; seeing all this, I say, Giuliano became weary, and determined on requesting his dismissal. But the Pope replied in great anger: "Do you think that there is no other Giuliano da San Gallo in the world besides yourself?" Whereunto Giuliano made answer to the effect that, for truth and faithful service never would he find another equal to himself, whereas it would be easy for him to find princes who would maintain their promises with more fidelity than the Pope had shown towards him. Julius would nevertheless not give him leave to go, but said that he would talk to him about it at some other time.

Bramante meanwhile having brought Raffaello da Urbino to Rome,† set him to work on the paintings of the pontifical apartments, whereupon Giuliano, perceiving that those pictures gave the Pope much pleasure, and that he desired to have the ceiling of the chapel, built by his uncle Sixtus, also decorated with paintings, then spoke to his Holiness of Michelagnolo, reminding him that the latter had already executed the statue of bronze in Bologna, wherewith the Pontiff had been very much pleased. Michelagnolo was therefore summoned to Rome, and having arrived in that city, the ceiling of the chapel was confided to him accordingly.

Some short time after these things, Giuliano again requested permission to depart, and his Holiness, seeing that

* Giuliano being, as our readers will remember, a military and civil engineer as well as architect.

† See note, p. 500.

he was resolved on doing so, suffered him to return to Florence amicably, and retaining all his favour: after having conferred his benediction, Julius finally presented him with a purse of scarlet satin containing five hundred ducats, telling him that he might return home to take repose, but that he would always remain his friend. Having then kissed the sacred foot, Giuliano departed to Florence, where he arrived exactly at the time when Pisa was surrounded and besieged by the Florentine army. He had no sooner entered the city therefore, than he was despatched by Piero Soderini—after the due ceremonies of reception—to the camp; where the commissaries found themselves unable to devise any effectual method for preventing the Pisans from supplying their beleaguered city with provisions, by means of the Arno. Giuliano, after due examination, declared that when the season should be more favourable, a bridge of boats must be constructed, he then returned to Florence. But when the spring was come, he took with him Antonio his brother, and again repaired to Pisa, where they made a bridge of boats, which was a work of much ingenuity; for besides that this fabric could be removed at pleasure, the power of rising or sinking, within fixed limits, which it derived from its form, secured the structure to a certain extent, against injury from floods, while it nevertheless remained perfectly firm, being well chained and fastened together through all its parts. The impediment to supplies by means of the river, so much desired by the commissaries, was also effectually presented by this bridge, the city being thereby cut off from all aid by sea and up the Arno; insomuch that the Pisans, having no longer any help in their distress, were compelled to make conditions with the Florentines and surrendered accordingly.

Nor did any long time elapse before Giuliano was again despatched to Pisa by the same Piero Soderini, together with an almost innumerable company of builders, when they constructed, with extraordinary celerity, the fortress which is at the gate of San Marco, with that gate itself, which was erected in the Doric order. While Giuliano was busied with this undertaking, which occupied him until the year 1512, Antonio travelled throughout the whole state, inspecting all the fortresses and public buildings of the

Florentine territories, and putting all into good and serviceable order.

By the favour and assistance of Pope Julius, the House of Medici was subsequently reinstated in the government of Florence, from which that family had been expelled on the incursion made into Italy by Charles VIII., king of France Piero Soderini was then compelled to abandon the palace, but the Medici did not fail to acknowledge the services which Giuliano and Antonio had rendered in earlier times to their illustrious house, and when, on the death of Pope Julius, Giovanni, cardinal de' Medici, ascended the papal throne, Giuliano was induced once again to visit Rome.

No long time after the arrival of the latter in that city, the architect Bramante died, when the Pope resolved to entrust the building of San Pietro to Giuliano ;* but worn by his many labours, oppressed by the weight of years, and suffering cruel torments from internal disease, the Florentine architect declined that charge, which was then made over to the most graceful Raffaello da Urbino,† and Giuliano returned by permission of his Holiness, to Florence.‡ Two years later Giuliano da San Gallo, grievously oppressed by the force of his malady, also died at the age of seventy-four, and in the year 1517, leaving his name to the world, his body to the earth, and his soul to God, who gave it.

The departure of Giuliano, left his brother Antonio, who loved him tenderly, in the deepest grief, as it also did a son named Francesco ; the latter already engaged in the study of sculpture, although he was then very young. This Francesco

* Platner and Bunsen, *Beschreibung der Stadt Rom.*, affirm Giuliano to have been appointed architect of St. Peter's before the death of Bramante, but that event must have taken place very shortly after.—See Fea, *Notizie intorno a Raffaello Sanzio*, who also considers Giuliano to have received the appointment during the life of Bramante.

† Associated with the architect, Fra Giocondo, who continued in office from February, 1514, to March, 1518. Raphael received his appointment in April, 1514, and in August of the same year, after having presented his model, he appears to have been appointed first architect, and so placed over his associate in the work.—See the *Notizie* and *Beschreibung* as cited above.

‡ According to the documents extracted by Fea from the books of the works at St. Peter's, Giuliano retained his appointment about a year and a half, to the 1st July, 1515, namely.

has carefully preserved all the remains of art bequeathed to him by his forerunners, and holds them in the utmost veneration. Many works in sculpture and architecture have been executed by him in Florence and other places; among them is the Madonna now in the church of Orsanmichele. The Virgin has the Divine Child on her arm, which is resting in the lap of Sant' Anna ; all the figures are in full relief, and the group, which is formed from one piece of marble, is considered a fine work.* The sepulchral monument which Pope Clement caused to be constructed at Monte Cassino, to the memory of Piero de Medici,† is also by this sculptor, as are other works, of which I do not make further mention, because Francesco is still living.‡

After the death of Giuliano, his brother Antonio, who was not willing to remain wholly inactive, executed two large Crucifixes in wood, one of which was sent to Spain, and the other, by command of the vice-chancellor, Cardinal Giulio de' Medici, was taken by Domenico Buoninsegni into France. At a later period the building of the fortress of Leghorn § having been determined on, Antonio was sent to that city by the Cardinal de' Medici,‖ with a commission to prepare designs for the structure, which the latter effected accordingly; but the work was not executed to the extent proposed by Antonio, nor was it constructed entirely after the designs he had prepared.

Many miracles having been performed by an image of Our Lady in possession of the inhabitants of Montepulciano, these last resolved to erect a church to her honour at very great cost, Antonio was consequently instructed to prepare the model, and became the superintendent of the building; he therefore repaired to Montepulciano twice in the year, for the purpose of inspecting the progress of that fabric, which

* Still in the church of Or-San-Michele.—*Ed. Flor.* 1832-8.

† Piero de' Medici, son of Lorenzo the Magnificent, drowned in the river Garigliano, as mentioned in the life of Torrigiano.—*Ibid.*

‡ "Among the best works of Francesco," remarks an Italian writer, "is accounted the beautiful tomb of Angelo Marzi-Medici, Bishop of Assisi, erected in the Basilica of the Santissima Annunziata in Florence. This monument stands near one of the piers supporting the great arch of the Tribune."

§ The fortress of Perugia is also affirmed to have been erected after the design of Antonio.—*Roman Edition*, 1759.

‖ The same Cardinal Giulio that is to say, afterwards Pope Clement VII

we now see completed to the utmost perfection. It is indeed a most beautiful and richly varied composition, and is executed by the genius of Antonio with infinite grace; the whole edifice is constructed of a stone which resembles that called travertine in the whiteish tint of its colour: it is situated at a short distance beyond the gate of San Biagio, on the right hand, nearly midway up the hill.* About the same time this architect commenced a palace in the fortress of Monte Sansovino† for Antonio di Monte, Cardinal of Santa Praxida; he also constructed another for the same prelate, in Montepulciano, a work designed and completed with admirable grace.‡

In Florence Antonio erected a range of houses for the Servite monks, on the Piazza of their monastery; the style of the building resembling that of the Loggia degl' Innocenti. In Arezzo he prepared models for the aisles of the church of Our Lady of Tears; but this was a very ill-conducted work, because entirely destitute of harmony with the earlier portions of the edifice, and the arches of the upper part are not placed in due relation to the centre. Antonio likewise made a model for the church of the Madonna in Cortona; but I do not believe that this has ever been put into execution.§ During the siege of Florence, this master was employed on the bastions and fortifications within the city, when his nephew Francesco was appointed to act as his assistant.

The Giant of the Piazza,‖ which had been executed by the hand of Michelagnolo, during the life-time of Giuliano, the brother of Antonio, being fixed in its place, the rulers resolved that the other,¶ made by Baccio Bandinelli, should be

* The beautiful church of San Biagio at Montepulciano, is a Greek cross with a cupola and two campanili, or bell-towers, one of which remains unfinished. On the piazza of the little town there is another work by Antonio the Canonicate namely, with a double Loggia.

† The palace of the Cardinal of Santa Praxida (Cardinal del Monte, afterwards Pope Julius III.), is now used for the transaction of business connected with the Law Courts. The elegant Loggia, standing opposite to this building, is also a work of Antonio.

‡ That opposite to the cathedral.

§ It was certainly not put in execution, since this church, called the "Madonna del Calcinajo" was constructed after the design of Francesco di Georgio.—For the life of this architect, see *ante*, p. 122, *et seq.*

‖ The colossal statue of David namely.

¶ The group of Hercules and Cacus.

also erected on the Piazza. The care of conducting it thither in safety was trusted to Antonio, and he, in taking Baccio d'Agnolo to assist him, by the use of very powerful machinery, effected the removal of the statue without injury, placing it safely on the pedestal which had been prepared to receive it.

When Antonio had become old, he took pleasure in no other occupation than that of agriculture, which he understood perfectly well. Finally, being rendered by the weight of his years unable to support any longer the cares of this world, he resigned his soul to God in the year 1534, and was laid to his repose, together with his brother Giuliano, in the burial place of the Giamberti family, which is in the church of Santa Maria Novella.

The admirable works of these two brothers will supply to the world sufficient proof of the fine genius wherewith they were endowed, while their blameless life and honourable conduct in every action caused them to be held in esteem by the whole city, and by all who knew them. Giuliano and Antonio bequeathed to architecture the inheritance of better methods in the Tuscan manner of building, with more beautiful forms than had previously been in use; they added finer proportion, and more exact measurement to the Doric order than had ever before, according to the opinion and rule of Vitruvius, been attained.

In their houses in Florence, these masters had collected a large number of beautiful antiquities in marble—treasures, which contributed, and still contribute, to adorn their native city, while they also do honour to the artists themselves, and redound to the glory of art. Giuliano brought from Rome the method of constructing vaulted ceilings, in materials which permit the carvings and other decorations to be executed in one piece:* of this we have an example in an apartment of his own house, and at Poggio-a-Cajano, the ceiling of the Great Hall, still to be seen there, is constructed after this manner. Large is the debt of gratitude due to these artists, by whose labours the Florentine state has been fortified, while the city itself has received great increase of

* An invention of Bramante, as we learn from his life.—See *ante* p. 439.

beauty from their endeavours. By the works of these brothers, performed in so many parts of Italy, the Florentine name has moreover received a great accession of honour, to the lasting glory of the Tuscan genius, which, to their revered memory, hath dedicated the following verses:—

"Cedite Romani structores, cedite Graii
Artis, Vitruvi, tu quoque cede parens.
Etruscos celebrare viros testudinis arcus,
Urna, tholus, statuæ, templa, domusque petunt."

END OF VOL. II.

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